



Ital. Head, Jr.

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R O M E.

A TOUR OF MANY DAYS.

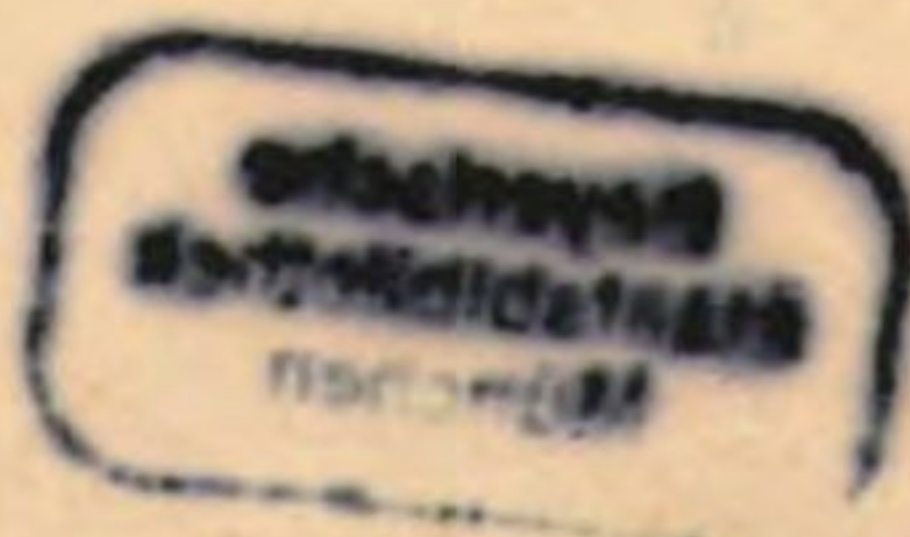
BY SIR GEORGE HEAD.

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“ Et quæ tanta fuit Romam tibi causa videndi ?  
Libertas ! Quæ sera, tamen respexit inertem.”  
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VIRGIL.

IN THREE VOLUMES.—VOL. III.

L O N D O N :
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER ROW.

1849.



R O M E.

A TOUR OF MANY DAYS

BY SIR GEORGE HEAD.

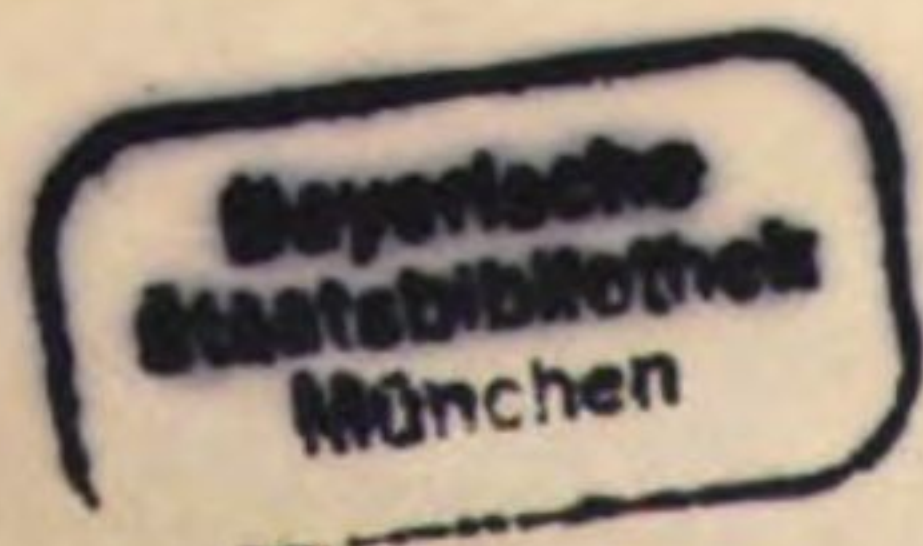
—El que tanto del mundo ha visto,
Libertad, Honor, fama, y poder,
Yerra.

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CHAPTER XIV.

OUTSIDE THE WALLS, ETC.

THE VILLA ALBANI, the most elegant of all the Italian villas in the neighbourhood of Rome, is situated within a very short distance of the Porta Salaria, which gate, standing between the Pincio and the Quirinale, is hardly a quarter of a mile from the Porta Pia. Thence the road, formerly the Via Nomentana, leads to the village of Lamentana, the ancient Nomentum, and the villa forms a conspicuous object close on the left-hand side of the latter broad thoroughfare, which, stretching far away in a long straight line, is the most agreeable of all the promenades in the vicinity. Seen by the spectator from the point in question, it is impossible to imagine a more beautiful suburban domain, composing in appearance, with its gardens and enclosures, a cluster of white buildings, that lie grouped together on a gentle eminence, whence the ground gradually declines towards the vastly expansive valley of the Campagna, bounded by the Sabine Mountains. The villa and casino were constructed about the middle of the last century, by the Cardinal Alessandro Albani, who employed the architect Carlo Marchionni to carry a plan, entirely his own, into execution, and availed himself of the services of the celebrated antiquarian, Winckelman, to select and arrange the objects of ancient art collected in the vicinity, which, even at the present day, notwithstanding that the number was considerably diminished during the occupation of Rome by the French, form a

splendid private museum, one of the principal objects of attraction to foreign visitors, and considered to rank next after the museums of the Vatican and the Capitol. The domain at present, I believe, is altogether alienated from the Albani family, but, at all events, in consequence it is said of being liable to malaria, notwithstanding the open, airy, and apparently healthy situation, is seldom inhabited by its proprietor, who resides in Milan. In the mean time, those persons desirous of visiting it must necessarily make application to the personage authorized to issue tickets of admittance, who lives on the right-hand side of the Via de' Cesarini. The Via de' Cesarini is a continuation of the Via del Gesu, which leads west from the Corso, and the habitation of the functionary in question is a palazzo close to the entrance. In case of the absence of the latter, a cobbler, who lives next door, and is appointed to perform the vicarial office of issuing the tickets, is seldom slow to make his appearance on the arrival of a visitor, to whom, having quickly disposed of his lapstone and wiped his hands on his apron, he introduces himself in his official character without further ceremony. The routine of business between the parties is then soon concluded, nor is there in fact ever any other cause of demurrage than the trouble occasionally of finding the documents in question, small slips of blank paper mingled indiscriminately in a basket with fragments of leather. Once found, the visitor is desired to inscribe on one of these his name and residence, and having done so, without any other formality, on calling the next morning he receives the ticket duly signed by the proper authority.

On going thither, whether by way of the Porta Pia and thence along the road close outside the city walls to the Porta Salaria, or direct from the Porta Salaria, the distance from the latter spot to a pair of lofty iron gates at the entrance of the domain is an easy five minutes' walk. The first portion of the enclosure immediately within the gates is a spacious oval gravelled area, with a small red granite column in the middle, bounded by very lofty, close-clipped box-hedges, divided by eight broad, straight gravel-walks that diverge in different directions from the periphery. Hence, as the eye traces an agreeable and diversified prospect at the termination of each avenue, the light-green circumference in the foreground is enlivened by the

brilliant white of sixteen marble Hermes, which, planted flush with the shorn surface of the foliage, stand a pair at each aperture. Hither, by one of these avenues, we have arrived ; and on pursuing the course of another, one of those on the left-hand side, we emerge, at its termination, upon an open, oblong, gravelled area, with a fountain in the middle, immediately in front of the casino. Beyond, and opposite the main façade, are two spacious rectangular plots of garden ground, that, by levelling the naturally-slanting surface without regard to expense, have been reduced to a terrace-like form, one below and beyond the other, forming three planes altogether, including the oblong area. The main façade is a handsome, lofty elevation, surmounted by a balustrade crowned with statues, and, as regards the lower story, consists altogether of a magnificent open portico, through which, by an oval central vestibule, is the entrance to the interior. Visitors arrived thus far, having passed the iron gates above referred to, and hitherto having experienced no difficulty, are nevertheless liable here to much delay occasionally before they can obtain admittance into the casino, in consequence of the uncertain attendance of the custode, who resides at a distance in the city, and whose purpose it is apparently, provided there are several parties of visitors on the same morning, to oblige the first comers to wait till all are assembled, and so contrive to postpone his own appearance, till he may be enabled to dispatch the whole number of his clients by a single circuit of the apartments. It were well, therefore, in addition to the preparatory negotiations with the cobbler adverted to in the beginning, to discover the abode and conciliate the services previously of the individual in question, of whom I am enabled to state nothing further than that, judging by the gold-laced military cap he wears, and the jacket bedizened with frogs, that imparts to him a pseudo-military appearance, he may be a courier by profession.

THE PORTICO is supported on a series of seven arches, that spring from Roman Ionic columns of highly-polished granite, within which the collection of statues that it contains, seen from the gravelled area in front, appear to great advantage. The interior is broad, light, and airy ; the vaulted ceiling painted in chiaro-oscuro, principally in one general ornamental design, and the pavement is composed of chequered

squares of blue and of white marble. Of the statues, which are assorted with the most exquisite taste imaginable, I cannot pretend to give a further description than to observe, that these consist principally of a row of statues planted along the middle, and of a row of Hermes and of busts, on pedestals similar to the Hermes, ranged on both sides along the walls. Of the statues in the middle the most remarkable of all, perhaps, are two seated figures of females, either wives or sisters of one or other of the Emperors, which afford, by the attitude and general appearance, each an interesting effigy of the higher classes of society of the period, and exhibit an accurate specimen of the imperial costume.

THE CENTRAL VESTIBULE is covered by a domed ceiling, of which the arches are supported on columns of cipollino; the walls are ornamented with bass-reliefs in stucco, copied from the antique; and upon the upper portion, close to the ceiling, are three colossal marble masks of Medusa, Bacchus, and Hercules: besides which objects a few ancient statues are contained in the chamber. Hence the way to the principal apartments on the first floor of the casino leads, by a corridor, to a staircase, the walls of which latter are ornamented with stucco bass-reliefs. Arrived at the top of the staircase, the FIRST ROOM of the suite is oval in area, and, situated in the rear of the building, serves as a vestibule to the remainder, which face in front and upon both flanks. The ceiling is painted in imitation of coffers, with the exception of a central picture in fresco, by Antonio Biccherai; and the pavement is composed of red polished tiles. The cornice on the side of the room towards the rear of the building is supported by a pair of Grecian Ionic columns of giallo antico, which were discovered in Adrian's Villa at Tivoli; and on the remaining three sides the same columns are imitated by painting for the sake of uniformity. In the intercolumniations white marble statues are arranged on pedestals upon the pavement; and upon the wall, between the columns of giallo antico, is engrafted an interesting ancient marble bass-relief, representing a race of chariots driven by Cupids, where the carceres, and other parts of a circus, are delineated. The two portals, one by which we enter, and the other communicating with the rooms of the suite, are of Africano; and in the middle of the apartment is to be observed a

white marble vase, elevated on a tripod pedestal. The SECOND ROOM, lighted by windows upon the main façade immediately above the portico, is called the Gallery, and the largest and most highly decorated of all, its area oblong, and the entrance from the oval chamber in the centre of one of its long sides. The ceiling is vaulted, with groined spaces along the base, and painted in *chiaro oscuro*, with the exception of a central picture by Raphael Mengs, representing Apollo and the Muses on Mount Parnassus. The pavement is inlaid with various sorts of fine marble, including a large proportion of *brocatello*. The portal of the door by which we entered, as well as of two other doors, one at each extremity, is surmounted by a triangular pediment richly carved and gilded, flanked by a pair of Corinthian columns of cipollino marble, with gilded capitals; the jambs and lintels are of *pavonazzetto*, of which the veins and streaks are remarkable for the extremely light shade of the purple colour, and the delicacy and distinctness of the tracery. Planted on a dado about five feet in height, are the pilasters which support the cornice, nine on each side, sheathed with fine polished marble, with a perpendicular stripe of mosaic in the middle; and the intercolumnial spaces on the walls, with the exception of some marble bass-reliefs representing Hercules in the garden of the Hesperides, Dædalus and Icarus, Alexander and Bucephalus, &c., are sheathed with *giallo antico*, *verde antico*, *bigio* of an extraordinarily delicate description, alabaster, and here and there a few tablets of porphyry. The dado is composed of tablets of highly polished marble, with a cornice of pink and white alabaster. In this apartment there are to be observed a fine ancient statue of Jupiter, another of Minerva, two tables of Africano and two of Porta Santa marble. The THIRD ROOM, communicating with the second room at the left-hand extremity of the latter, is of small dimensions and square in its area, the vaulted ceiling painted in *chiaro oscuro*, with the exception of a central fresco picture by Biccherai. The pavement is composed of artificial Venetian breccia. Of the two portals, in and out, one is composed of *breccia corallina* and one of *breccia di sette basi*; and upon the walls are to be observed several fine ancient bass-reliefs; particularly one above the mantel-piece, representing Antinous crowned with lotus flowers. The latter is considered an

admirable specimen of early Grecian art, and was one of a number of articles carried away by the French to Paris, in number altogether amounting to two hundred and ninety-four, of which the remainder afterwards restored to the family were sold, with the single exception above mentioned, to the King of Bavaria. The figure, though mutilated and deficient in some parts, is in perfect preservation so far as remains, and whether operated upon by a modern artist or otherwise, is as highly polished as any of the works of Bernini. In the middle of the apartment are to be observed, placed on a fine table of alabaster inlaid with marble, a very beautiful small vase of green granite, and also, in each of the four angles of the room, upon a short Doric column of red granite with capital of white marble, two vases of white marble, and two of red-coloured alabaster. The **FOURTH ROOM**, lying in the same direction and beyond the preceding, is a small square apartment upon the flank of the building. The ceiling is vaulted, with a central fresco painting by Biccherai; the pavement is of artificial Venetian breccia, and the two portals are of breccia di sette basi. Here is to be seen engrafted upon the wall, in a very mutilated condition, a curious ancient marble bass-relief, said to have belonged formerly to the Parthenon at Athens, representing an Amazon on horseback with several other figures. In this apartment are also two ancient statues, one of an Etruscan priest and the other of an Etruscan priestess: also a copy in bronze of the Apollo Sauroctonos of Praxiteles, a statuette of Serapis of green basalt, and another statuette of Osiris, formed of the cortex or mother of emerald, called plasma di smeraldo. The **FIFTH ROOM**, which is also on the flank of the building and in the rear of the preceding, is of small dimensions and square in area. The ceiling is vaulted with a central fresco picture, and the floor, instead of a pavement like the other apartments, is composed of inlaid Brazil wood. The two portals are of breccia di sette basi, and the walls are furnished with pictures. The **SIXTH ROOM**, also on the flank of the building and in the rear of the preceding, is oblong in area, the vaulted ceiling lined with small gilded coffers, and a central fresco painting; the pavement is composed of ancient mosaic or a copy from the antique, encompassed by inlaid marble of various sorts, principally fior di Persico. The por-

tals, two in number, are of Africano ; and upon the walls of the apartment are to be observed, contained in niches, two small marble busts of fauns, another of Diogenes, a large marble bust of Æsop, a large bronze bust of the Farnese Hercules, and another of Minerva. The SEVENTH ROOM is upon the opposite flank of the building, so that it is necessary, in order to visit it, to return through all the preceding rooms except the first. The ceiling is vaulted, with a fresco painting in the middle ; the pavement is of Venetian artificial breccia, and the portals, two in number, are of breccia di sette basi. The walls are covered with landscape paintings in tempera, with the exception of the space above the mantelpiece occupied by a marble bass-relief. There are to be observed in this apartment eight marble Hermes, ranged two on each side. The EIGHTH ROOM is also upon the flank of the building in the rear of the preceding, to which, as regards the ceiling and pavement, it is similar. Here are to be seen, ranged round the room on pedestals, several ancient busts, including a very fine one of Jupiter, formed of green basalt ; also some full-length statues of Egyptian deities, sculptured in the reign of Adrian, in the imitative style of that period. The NINTH ROOM is still on the flank of the building, in the rear of the preceding. The vaulted ceiling is painted in a general ornamental design, with a central fresco picture. Here, as in the fifth room, the floor, instead of a pavement, is composed of inlaid Brazil wood, and the two portals are of breccia di sette basi. The walls of this apartment are covered with exceedingly fine cartoons, consisting of several colossal figures, executed in black chalk by Andrea di Sarto and Bartolomeo. The TENTH ROOM communicates with the ninth room by the door in the side of the latter, on the right hand of a person looking towards the rear of the building. The ceiling is vaulted and painted in the arabesque style, with sprigs of flowers, interspersed with a good deal of gilding ; and in the middle, instead of a central picture is a large tablet of ancient japanned work, containing gilded ornaments on a highly polished ground of black. The pavement is composed of Dutch tiles of various colours. The walls are ornamented with tablets of japanned work, and with painted designs in arabesque, similar to the decorations of the ceiling.

Such being the principal characteristics, as regards the decorative features, of the above suite of apartments, it may be further observed that the Villa Albani, combining the advantages of the substantial and commodious appearance of the rooms within, with the judicious arrangement of the pleasure-grounds out of doors, bears a closer resemblance to an Englishman's *beau idéal* of "the comfortable" than any other country residence in the neighbourhood of Rome. The more the pity, and the longer one observes the solid walls and the open airy prospect round about, the more marvellous and unaccountable is it that malaria can exist there. In addition to the rooms on the first story there are others upon the ground level, attached and detached, which yet remain to be visited. First, there is a wing a single story in height, comprising a suite of small apartments, that communicate with the portico at its extremity by an open arch; and in pavilion fashion, after extending a little distance, suddenly turn to the right, at a right angle. Upon the first side of the angle the rooms, each occupying the whole breadth, are single; but upon the second side, towards the extremity, in consequence of the increased breadth of the ground-plan, are double, with an aspect on one side towards the garden, and on the other side towards the Sabine Mountains. On the occasion of the one single visit only that I made to the villa, the military looking custode, under whose guidance very scanty information is to be obtained under any circumstances, having hurried through all these rooms with an extraordinary degree of impatience, I have but a vague recollection of the decorations, or of the many beautiful objects of art which they contain, though the memoranda which I was able to preserve supply me with the few following particulars. The **FIRST ROOM**, for instance, after passing through the arch at the extremity of the portico, is called the atrium of Juno, in consequence of a statue of Juno contained in it. The **SECOND ROOM** beyond is called "the Gallery," and though the length is hardly sufficient to merit the title, it contains a fine assortment of statues and Hermes. The **THIRD ROOM** is paved with ancient mosaic, and it contains an ancient white marble sarcophagus, on the side of which a representation of the nuptials of Peleus and Thetis is sculptured in bass-relief. The portal at the extremity of this apartment is surmounted by an entabla-

ture, supported on a pair of fluted columns, one a beautiful ancient column of alabastro a rosa, and the other of cotanella. The former, supposed to be the largest and finest column of the same description to be seen in Rome, was discovered, as before stated, vol. ii., page 339, in the Vigna Cesarini, the site of the ancient Navalía: the colour of the ground is white, marked with the rose-shaped and rose-coloured blotches that characterise the species, and the circumference is 6 feet 5 inches. The colour of its fellow of cotanella, sculptured evidently on purpose to match it, though not unharmonious in tint, is very dull in comparison. After the third room follow FOUR very small apartments, two on one side of the angle and two on the other, called GABINETTI, in the second of which is to be observed a very splendid tazza of white marble, 24 feet 4 inches in circumference, sculptured in bass-relief, with a representation of the labours of Hercules: it was discovered eight miles from Rome, on the Appian Way, on a spot where a temple to Hercules is supposed to have been dedicated by Domitian. Hereabouts, in one or other of these small rooms, are two curious ancient statues, one of an Etruscan priest, and the other of an Etruscan priestess, the first remarkable for the long round-cut beard, and both for the accuracy of costume. There is also to be observed very near the last-mentioned objects a fine statue of a vestal virgin; also, close beyond the angle, engrafted in the wall on the left-hand side, a curious ancient mosaic, representing an inundation of the Nile. LAST OF ALL, in addition to the four rooms above mentioned, is the double apartment, facing on the right towards the garden, and on the left towards the Sabine Mountains. The apartment towards the garden is oblong in its area, the ceiling vaulted and painted in fresco, and the pavement composed of Venetian artificial breccia. The cornice at the farther extremity is supported by four very beautiful Grecian Ionic columns, one pair of which are verde antico, and the other pair breccia verde di Egitto; and upon the long sides of the oblong by Grecian Ionic pilasters of breccia di sette basi; the whole surface of the intercolumniations is sheathed with fine marble.

In order to visit the detached buildings, it is necessary to depart from the oblong gravelled area referred to in the beginning, in front of the main façade. On the side opposite it is

bounded by a balustrade crowned with statues, in the centre of which is a double branched flight of steps that descend to the FIRST OF THE TWO GARDENS, lying each on a lower level successively one beyond the other. On arriving at the bottom of the steps, which are flanked below by two colossal marble busts, one of Titus and the other of Trajan, we find ourselves in a rectangular garden, laid out in perfect order, and bounded at the farther extremity by an extensive crescent-shaped open portico, supported by thirteen arches that spring from columns of granite and marble, and terminating at the summit by a balustrade, on which several white marble statues are planted in a row. The portico within is furnished on both sides with marble statues, Hermes, and busts, the latter arranged on short columns to serve as pedestals; and in the middle is a circular or oval space that serves not only as an entrance to the portico, but as the vestibule of a summer-house or gazebo in the rear. The cornice of the circular space is supported by columns which, including those that support the arches of the arcade, and the short columns that serve as pedestals, amount altogether to fifty-six in number, and in quality, according to Corsi, as follows: namely, twenty grey granite, four Africano, four cipollino, two breccia corallina, and twenty-six bigio. The latter of bigio are particularly remarkable for light streaks of pink that appear among the veins, which are otherwise of the usual colour. Here also is to be observed, in the middle of the circular area, the finest specimen of breccia di Egitto to be seen in Rome, a tazza 18 feet in circumference, though the green colour is not so predominant as it is commonly, and, owing to the considerable proportion of brown and of purple that prevails, it might be mistaken on passing it hastily for Africano: on nearer examination the fragments of green that appear in the conglomerate mass are sufficiently numerous, and among these, embedded among the rest, I observed one of pure malachite.

The summer-house, in the rear of the circular vestibule, communicates with the latter by a glass door, through which, though I never had an opportunity of entering within, a sufficient view may be had of the interior. It is oblong in area; the vaulted ceiling is lined with painted panels, of which the mouldings are richly carved and gilded; and in the centre is

a fresco picture: the pavement is composed of mosaic, copied from the antique. The walls are covered with landscape paintings, I think in tempera, and several objects of art in bronze and in marble are contained in the apartment.

The SECOND GARDEN, lying on a lower level, is approached by a plain flight of several steps that descend from the first garden. It is laid out in the usual Italian style, though not so well preserved as the other, and contains some ancient statues. Here also are to be observed two ancient jars of red terra cotta which were dug up in the vicinity: one or the other, I am not sure which, though the difference in size is not considerable, contains, according to an explanatory inscription that accompanies the object, eighteen ancient amphoræ, which, at the usual estimation of seven English gallons and one pint the amphora, amounts to 128 gallons and two pints. Though much larger in appearance than ordinary, the calibre is small in comparison with those made at the present day at our potteries on the banks of the Thames at Lambeth, where jars of all sizes, up to 287 gallons at all events, and more for aught I know, may be had at the rate of 1s. a gallon up to twenty gallons, and 2s. afterwards, as far as the above-mentioned figure.

The MAUSOLEUM OF THE TWO CONSTANTIAS, the daughter and sister of Constantine, is situated about two miles from Rome, on the road that leads direct from the Porta Pia, formerly the ancient Via Nomentana. This broad straight thoroughfare, provided with a commodious footpath, the promenade of the elder class of citizens, enlivened not unfrequently by the scarlet garments of a cardinal, followed by two tall footmen in state liveries, while, as the venerable dignitary slowly paces in the sunshine, breathing the fresh air and enjoying the mountain prospect, the black, sleek, long-tailed entire horses of his Eminence drag along the spacious rosso antico coloured heavily gilded coach at a snail's pace at his elbow,—is bounded all the way by suburban villas that combine to render it a more characteristic and suitable approach to a great city than any of the other roads in the neighbourhood of Rome. On the left-hand side, for instance, is the Villa Albani, as before stated, and on the right-hand side we pass successively, each comprising a suitable

casino, the villas Patrizi, Bolognetti, and Massimi, and lastly a splendid edifice, which at the time I last visited the spot, in the spring of 1842, was not completed, belonging to the Duke of Torlonia.

After proceeding the distance above stated we arrive at the church of S. Agnese, called, in contradistinction to the church of S. Agnese in the Piazza Navona, "*Fuori le Mura*," of which it will be necessary here to observe with reference to the present subject, though it will be described in the second section of this chapter, that it is situated on the left-hand side of the road, and was built in honour of S. Agnese by Constantine at the request of his daughter Constantia, whose sarcophagus was afterwards deposited in the mausoleum close adjacent to the burial-place of S. Agnese, where the remains of the virgin martyr were discovered. The mausoleum also, it must needs be observed, although I have cited it above under that sole designation, is also commonly known by the title of the "Baptistery of Constantia," and more commonly still by that of the "Church of S. Constantia," having been restored and actually consecrated as a Christian church in the year 1260 by Alexander IV.; previous to which period it was mistaken altogether by the antiquaries for a temple of Bacchus. At all events, although it is still under the care of the ecclesiastical authorities, by whom the sacristan of the church of S. Agnese is entrusted with the key, it has a long time since been abandoned entirely as a place of worship; and with regard to the question whether, as is supposed by some antiquaries, it was built by Constantine for the purpose of baptizing his sister and his daughter, or whether it was intended exclusively for a mausoleum, it may be observed that it was probably erected by the emperor for both purposes, inasmuch as it so far corresponds in form and character with the baptistery of Constantine in the Piazza of S. John Lateran, that the one is circular and the other octagonal: and the fact of its having been appropriated as a mausoleum is established by the discovery of the sarcophagus of one or both of the Constantias actually within it.

With regard to its present appearance, mausoleum, baptistery, or Christian church, whichever be the proper denomination, though of the restoration subsequent to the period

of Alexander IV. I have no account, it is a circular brick structure of very great thickness, surmounted by a circular mushroom roof, such as it has been universally the custom in Rome in modern times to append to circular buildings, ancient and of the period of the dark ages, such as the Temple of Vesta on the banks of the Tiber, the Temple of Romulus and Remus in the Roman forum, the church of S. Stefano Rotondo on the Coelian, and the church of S. Teodoro at the foot of the Palatine. It is situated within a few paces of the church of S. Agnese on the same side of the road, nearer Rome, and the entrance is flanked by a pair of absides of naked brickwork that were probably added by Alexander IV. at the time when the church was consecrated in the thirteenth century: one is much dilapidated, though the other is in tolerable preservation, and each is surmounted by a small cross.

The interior consists of a circular area 100 palms or 73 feet in diameter from wall to wall, including a circular nave or arcade that remains at the present day nearly in the original state as when constructed by Constantine, and supports, by a series of twelve round-topped arches that spring from the entablature of its columns, a clumsy dome. This dome is extremely flattened, being, when seen from the outside, the mushroom roof above referred to, and the drum, which is more than usually lofty, contains a row of windows, and is painted over the lower portion in fresco. The NAVE or ARCADE is supported by a range of twenty-four Corinthian and Composite columns planted in couples, and supposed to afford the first instance of coupled columns to be met with in Rome; their circumference is 4 feet 2 inches, and the quality as follows, viz., eighteen granito Persichino, four red granite, and two granito del Foro; the capitals and entablature are much esteemed on account of the sculpture. The vaulted ceiling is entirely covered with curious mosaic in very perfect preservation, representing the scene of a vintage, including, together with carts laden with grapes, oxen and the drivers, a great abundance of foliage, birds, trellises, &c., described in remarkably bright colours, and composing a subject that, being originally supposed to belong to the pagan mythology, gave rise to the long prevailing impression among the antiquaries relating to the character of the building. The objects, how-

ever, that were formerly considered in the light of Bacchic emblems, have since been otherwise interpreted, and are now generally understood to have nothing at all to do with the rosy deity of the ancients, but, like the symbolical allusion to the typical figure of the vine in Scripture, to bear reference to the Christian faith. Another similar instance, where, among the objects sculptured on a Christian monument so late as the fifteenth century, even the thyrsus of Bacchus is introduced, was before referred to in the church of S. Clemente* on the Esquiline. The wall of the arcade, that is the circular wall of the church, of very great thickness, as before stated, is lined with coloured stucco, and contains in the part of the circumference immediately opposite the entrance, a spacious absis excavated in the solid masonry. In the semidome of this absis is painted in fresco an angel kneeling at the feet of the Padre Eterno, and in the lower concave the representation of the splendid sarcophagus of porphyry which contained the remains of one or both the two Constantias, and after resting many centuries within or underneath the absis in question was removed in the year 1791 by Pius VI. to the Vatican, as appears by the following inscription above the picture: "Ectypum sarcophagi antiqui Porphyretici, quem Pius VI., Pont. Max. ann. MDCCXCI. in Museum Vaticanum transferri hinc jussit." The sarcophagus, which is in the hall of the Greek Cross in the Vatican, will be described in its place, though, as concerning the identity of the present building, it is necessary to observe of it here that the subject of a vintage sculptured in bass-relief on its sides corresponds precisely with that of the mosaic ceiling of the arcade; and there is still further reason for considering it actually to belong to the family of Constantine, inasmuch as another sarcophagus of the same form and material, belonging to S. Helena, the mother of Constantine, and now in the same chamber in the Vatican, is said to have been discovered outside the Porta Maggiore, near the ruin called Tor Pignattara, upon the Via Labicana. Both these sarcophagi, though corresponding precisely with each other, not only differ in form, but exceed very far in dimensions all other receptacles of the same

* See Vol. ii. p. 336, where by an error the reference, instead of being made to the present church, was made to the church of S. Stefano Rotondo on the Cœlian.

description to be met with in Rome. There are also to be observed upon the circular periphery of the arcade, at right angles to the entrance and to the absis opposite, two other portals, each in the form of an absis, though now blocked up with brickwork ; and, in addition to these, in the intermediate space are some niches of smaller dimensions, excavated apparently for the purpose of constructing altars within, though the altars have never been built. The PAVEMENT of the church, that is to say of the circular area within the arcade, is composed of fragments of marble, including several broken monumental tablets, that have been collected apparently from other more ancient churches ; and in the middle, immediately under the dome, is the high altar. The HIGH ALTAR consists of a large quadrangular structure sheathed with different sorts of marble, though otherwise without ornament, and in a state apparently such as, according to the original plan, was not intended to be permanent, notwithstanding that, on the occasion of the removal of the sarcophagus above referred to to the Vatican, the bodies of one or of both the Constantias were buried underneath it, together with the remains of two other saints, and two curious objects from among the infinite collection of reliques for which the Roman Catholic Church is celebrated, namely, a lock of the hair of the Holy Virgin, and a portion of the garments of our Saviour. Such at all events the latter objects are stated to be in the following inscription that appears on the altar :—“*In hoc altare sunt corpora sanctarum virginum Constantiæ, Atthiciæ, et Astemiæ ; de capillis gloriosæ Virginis Mariæ, particula vestimenti XPI., reliquiæ sanctorum Saturnini et Sicinii.*”

A ruin commonly called the HIPPODROME, and for a long time supposed to have belonged to Constantine, though no reference is made by any of the subsequent writers to a hippodrome in this quarter, nor does there appear any reason for the conclusion, is situated close to the mausoleum of the two Constantias. It is, however, now generally considered to have been a Christian cemetery, constructed, as it would appear, judging by the style of the masonry, about the time of the pontiff Honorius I., or the year 640 ; and, in confirmation of the latter opinion, it is said that Christian reliques have at various times been discovered on the spot. It is a spacious oblong area,

encompassed on all the four sides by lofty brick walls, which for the most part are in perfect condition, and render the interior inaccessible. By its position it connected the church of S. Agnese with the church of S. Costanza; and there is an entrance on one of the short sides of the oblong by an iron gate directly in front of the gable and principal entrance of the church of S. Agnese. Whatever be its proper denomination and character, it comprises a very extensive pile of brickwork, of which, at all events, it seems extraordinary, since a very satisfactory specimen appears of the original form and ground-plan, that nothing is known with any degree of certainty. In order to view it to advantage, it is necessary to enter the iron gate above mentioned, of which the sacristan of S. Agnese keeps the key, for on the other three sides it is entirely concealed by the deep lanes and plashed hedges planted upon lofty banks, by which it is surrounded.

The TOR PIGNATTARA, as before stated, is situated upon the Via Labicana, which, leading from the Porta Maggiore, was referred to in Vol. ii. pp. 319 and 321. To go thither from the Porta Pia, whence we last departed, we may proceed first to the Porta Maggiore either by the parallel road that leads all the way outside the walls of Rome, successively skirting the *Castra Prætoria* and the gate of S. Lorenzo; or by traversing the main thoroughfares of the city, that is to say, the Via di Porta Pia, the Via delle Quattro Fontane, and passing S. Maria Maggiore. About two miles distant from the Porta Maggiore, along the Via Labicana, and on the left-hand side of the road, stands the Tor Pignattara, an ancient brick tower, of which the title is derived in consequence of red earthen jars of the description called *pignatta* being embedded in the walls, as was the practice at the later period of the Empire, whether for the sake of economy of material or otherwise. On this spot is said to have been situated the MAUSOLEUM OF S. HELENA, of which the appearances, though I never had more than a cursory view of the locality, are very unsatisfactory; nor am I aware that there exists any crypt or sepulchral chamber properly authenticated as the imperial burial-place: moreover, Nibby, far from treating the subject with his accustomed accuracy, gives an extremely vague account in his 'Itinerary,' and recognises the site merely by reference to a small structure or

monument called the Chiesuola dei S.S. Pietro e Marcellino, built by Clement XI. in the year 1700, in perpetuation of an ancient church dedicated to the saints above mentioned, which is said to have existed formerly close to the mausoleum. It is in fact doubtful whether the sarcophagus of S. Helena was transported from the Tor Pignattara or from the mausoleum of the Constantias, by Anastasius IV., about the year 1150, to the portico of S. John Lateran, whence it was afterwards removed by Pius VI. to the Vatican, where it is now preserved in the Hall of the Greek Cross, together with the other sarcophagus of S. Costanza, as above stated. It seems at all events extraordinary that, in addition to the mausoleum just described on the Via Nomentana, there should have existed another mausoleum belonging to the imperial family within so short a distance on the Via Labicana, or that, if it did, all recognizable remains, as is the case at present, should have entirely vanished. It seems therefore more probable that the sarcophagus of S. Helena was discovered, together with the sarcophagus of the Constantias, in the mausoleum in the Via Nomentana; and such indeed is the fact asserted by Nibby in one passage of his 'Itinerary,' p. 651, where he states distinctly that it *was* found there, or, to use his own words, it was "Anche esistente in origine nel monumento della famiglia di Costantino sulla Via Nomentana, e di là trasportata da Anastasio Papa IV. nel portico della basilica Lateranense donde Pio VI. la trasloco." In another passage, however, p. 301, he states the direct contrary, for, speaking of the sarcophagus of the Constantias, he compares it to the sarcophagus of S. Helena, found, as he says, at the Tor Pignattara, "molto simile a quella rinvenuta nel sepolchro di S. Elena a *Tor Pignattara* ambe due fatte trasportare da Pio VI. nel Museo Vaticano." Thus affirming, in the first place, that the sarcophagus of S. Helena was found in the mausoleum on the Via Nomentana, and, in the second, that it was found at the Tor Pignattara, on the Via Labicana.

Close adjoining the Tor Pignattara there is an entrance by a descent of 49 steps to the catacombs where the remains of the two saints Peter and Marcellinus were found, and at the same time various sepulchral inscriptions belonging to the Equites Singulares, whose burial-place is therefore concluded

to be on the spot. The Equites Singulares were a body of Roman knights who had the privilege in battle of riding on the left of the Emperor, whereas the Prætorian Guard were on the right.*

Returning to the Porta Maggiore, in order to proceed from thence to the gate of S. Sebastian, there is, as before, one of two routes to be chosen, either outside the walls skirting the Amphitheatrum Castrense, the gate of S. Giovanni, &c., or having entered the gate, by the Via di S. Croce to S. John Lateran, and thence by the road referred to in vol. ii. p. 225, cited sixth in the category, which leads straight to the Via di S. Sebastiano, where it debouches close to the south-east angle of the Baths of Caracalla. Thence along the Via di S. Sebastiano to the gate in question.

The ancient circular temple dedicated to Mars, called *TEMPLUM MARTIS EXTRA MUROS*, already referred to, vol. ii. p. 412, though supposed by Nibby and other authorities to have been situated within the walls of Honorius, a little to the westward of the Via di S. Sebastiano, upon the elevated ground in the rear of the church of S. Cesareo in Palatio, is laid down in the map of Nolli a few paces *outside* the gate of S. Sebastian towards the Porta Latina. It was in this temple that, annually on the ides of the month Quintilis, or July, the anniversary of the battle of Regillus, a magnificent sacrifice was offered up to Mars in gratitude for the victory, and in memory of the supernatural appearance of Castor and Pollux in the Forum; and after the sacrifice was over, all the Roman knights who assisted at the ceremonial, decorated with their ornaments and marks of distinction, made a splendid procession through all the principal thoroughfares of the city.†

The *APPIAN WAY*, leading from Rome to Capua, which originally had its commencement at the ancient Porta Capena, though at the present day the portion thence as far as the gate of S. Sebastian passes under the modern title of Via di S. Sebastiano, was constructed 311 years before the Christian æra by Appius Claudius the Censor, and was subsequently extended by Trajan to Brundisium, the ancient Roman seaport on the Adriatic. It was repaired by Julius Cæsar, and afterwards, at various periods during the Empire, by Augustus, Vespasian,

* Montfaucon, vol. v. p. 96.

† Dionysius, lib. vi. cap. 13.

Domitian, Nerva, Trajan (as above stated), and finally, after the fall of the Western Empire, by Theodoric. From the latter period, or the beginning of the sixth century, in consequence of the grievous state of apathy that prevailed among the people during the dark and middle ages, the precautions necessary to be observed for the purpose of general drainage were so totally neglected, that a great part of the country along the line of route became inundated, and the road consequently, especially over the low level about Terracina, was quite impassable, and remained so for many centuries, till, in the year 1775 or thereabouts, Pius VI., by draining the Pontine marshes, restored it to its former condition, and rendered it, as it is at present, the ordinary available route from Rome to Naples. The Appian Way was the road whence Horace set forth on a party of pleasure to make the journey to Brundisium described in his Satires, which seaport, intervening at that period between Rome and her eastern provinces, is now known by the modern name *Brindisi*. It may therefore be worth a moment's consideration, whether the modern Italian expression, "*far brindisi*," to drink a person's health, may not be traced by an unbroken chain of human sympathies from ancient to modern times—from the period when the sound of the word Brundisium excited in the breast of the Roman matron a sorrowful recollection or joyful anticipation of the departure or of the return of a husband or a son to or from a distant voyage, as nowadays the term Brindisi, synonymous to the expressions "good bye" and "welcome," conveys from the heart to the lips of a modern Italian, under the exhilarating influence of the tinkling glass, a precisely similar sentiment. At the early period of the Empire the Appian Way was ornamented on both sides by the monuments of illustrious persons, which it became the custom to erect outside the walls, in consequence of the law of the Twelve Tables which forbade the citizens to erect a funeral pile or dig a grave within the walls in the following distinct and imperative terms :—"Hominem mortuum in urbe ne sepelito neve urito."* Such monuments—the tomb of the Scipios, for instance, the Templum Martis extra Muros, &c.—were alluded to by Horace in his account of the journey above referred to, when, speaking of the locality with reference to the numerous objects on the

* De Jure Sacrorum, art. 7.

wayside calculated to interest the mind of the loiterer, he observes, “*Minus est gravis Appia tardis.*”^{*} And such were the embellishments of a highway which, in the opinion of an impartial ancient historian of the Augustan æra, composed, together with the aqueducts and the Cloaca Maxima, the three most noble monuments of the Kings and of the Republic in his time existing.[†]

With regard to appearances on the Appian Way at the present day, the road from the gate of S. Sebastian is a broad thoroughfare, straight for a considerable distance, and paved with the same description of large blocks of selce as are all the ancient roads in Rome we know of, and indeed the modern roads also.

The first object to be observed on the way is a rivulet called by the common people “*Rio d’Appio*” or “*Aquataccio*,” which crosses the road from the left-hand or eastern side, about a quarter of a mile from the gate of S. Sebastian. This little stream, which rises about three miles distant, passes underneath the road by an arched channel, whence it reappears close on the western side, and after gliding through vineyards and other enclosures, dividing into two branches and reuniting, empties itself into the Tiber about half a mile from the Porta di S. Paolo. It is supposed by the antiquaries to be the ancient *Almo*, where the *Archi-Gallus* and the priests of *Cybele* were accustomed once a year, after loud bewailings and a riotous ceremonial in allusion to the death of the shepherd *Atys*, the lover of their goddess, to wash her statue and the sacred implements of the Temple, as referred to‡ in the following lines of Ovid:—

“*Est locus in Tiberim quo lubricus influit Almo,
Et nomen magno perdit ab amne minor.
Illic purpureâ canus cum veste sacerdos,
Almonis Dominam, sacraque lavit aquis.*”

It was in this stream, near the point of its debouchure, the spot according to the above lines where the ancient ceremonial used to take place, that the marble group representing a lion in the act of devouring a horse, now preserved in the Atrium

* *Lib. i. Sat. v. line vi.*

† *Dionysius, lib. iii. cap. 68.*

‡ *Fast. iv., verse 33.*

of the Palazzo de' Conservatori on the Capitoline, and referred to Vol. ii. page 32, was discovered.

After proceeding a very little way beyond the rivulet there is to be observed on the left-hand side of the road, where the land bears the character of a valley called the valley Caffarella, whose surface, extending in a parallel direction, though the soil affords but scanty pasture, is a pleasing green, the remains of an ancient tomb close to the wayside, which from its dimensions was no doubt once the monument of some celebrated, well-known personage whose name and history have long since been buried in oblivion, as are all the other noble and illustrious tenants of many a magnificent structure that, with almost the single exception of the tomb of Cæcilia Metella, have now entirely disappeared. The remains in question consist of a large mass of ancient brickwork, in form a truncated quadrangular prism or pyramid, 20 feet in height or thereabouts, of which the angles are rounded by the hand of time, and the sides for the most part covered with verdure. The dimensions are so considerable that a small cottage, though I know not for what purpose, for there appear no other means of access to it than by help of a ladder, is planted on the summit.

About three-quarters of a mile beyond the last-mentioned object the ancient Via Ardeatina, leading to the modern village of Ardea, twenty-two miles from Rome, formerly a city of Latium, the capital of Turnus and the Rutuli, bearing the same name, diverges at a small angle from the Appian Way on the right-hand side. Here, a few paces before arriving at the point of bifurcation, there is to be observed on the left-hand side of the road the small church called "*Domine quo vadis*," which will be described in the second section of this chapter, though it is necessary to mention here, with reference to the above title, and with regard to the name "*S. Maria ad Passus*," by which it is also distinguished, that it has reference to the legend cited Vol. ii. page 58, relating to the appearance of our Saviour to S. Peter on the Appian Way after the apostle had made his escape from the Mamertine dungeon. The present is the precise spot alluded to where S. Peter, as is recorded by the traditions of the Roman Church, exclaimed, on confronting unexpectedly the corporeal features of his Divine Master, "*Domine quo vadis?*" to which interrogatory our Saviour is

stated to have replied, "*Venio Romam iterum crucifigi*," and immediately after pronouncing the words vanished, leaving the impression of both feet on the hard rock on which he stood. S. Peter, it is further related, suddenly thrown into a state of astonishment and meditation, deeply considering the purport of the words addressed to him, the expression "*iterum crucifigi*" especially, and interpreting the meaning figuratively as a command to return to Rome and undergo in his own person the second crucifixion alluded to, returned to Rome accordingly and voluntarily suffered martyrdom, whence the church built on the spot where the miracle is said to have occurred obtained the title "*Domine quo vadis*," and with reference to the impression of the feet left on the stone, the title "*S. Maria ad Passus*," or "*S. Maria delle Piante*," as it is called in modern Italian. There is moreover to be observed, a few paces farther along the Appian Way, planted upon the thoroughfare, a small circular structure of travertino 8 or 10 feet in diameter and about the same height, which was constructed for the purpose of an oratory in commemoration of the above extraordinary history by the English Cardinal Pole, celebrated for his diplomatic services during the negotiations of Henry VIII. with Leo X.

In a vineyard on the right-hand side of the road, opposite the church of *Domine quo vadis*, stand the remains of a monument of considerable magnitude, which for many centuries until the year 1780 was supposed to be the tomb of the Scipios, though subsequently the antiquaries, by the discovery of the real tomb of the Scipios within the walls of Honorius, in the year above mentioned, were unavoidably driven to the necessity of finding a new name for it, as in the instance of the Temple of Concord in the Roman Forum, and accordingly have now concluded it to be the tomb of Priscilla, the wife of one Abascantius, of whom little more is known than that he was celebrated for his conjugal affection by Statius in the following lines, which not only bear reference to the ceremony of the priests of Cybele above noticed, but are presumed to relate to the present ruin:—

" Est locus, ante urbem, qua primum surgitur ingens
Appia; quaque Italo gemitus Almone Cybele
Ponit, et Idæos jam non reminiscitur amnes.

Hic te Sidonio velatam molliter osto
Eximius conjux (nec enim fumantia busta
Clamoremque rogi potuit perferre), beato
Composuit, Priscilla, toro"*

The monument in its present state is a lofty mass of brick-work that appears to have been circular, and is supposed to have been originally surmounted by a dome. It is elevated on a square basement, and now being altogether covered with ivy and mural plants has a picturesque appearance: there are the remains of niches upon the periphery, and a sepulchral chamber underneath, it is said, has been discovered.

Proceeding a little farther along the Appian Way there is to be observed, diverging at a small angle on the left-hand side, a road or bridle path that afterwards passes nearly in a parallel direction along the valley Caffarella, where are situated the ruins of the Temple of Divus Rediculus and of the Fountain of Egeria, both which objects, it may be here as well to state, we shall visit in an inverted order on our return. A little beyond the latter point of divergence, to the position of which, on account of what follows, it is necessary to pay attention, there is a vineyard on the left-hand side of the road called the Vigna Vagnolini, where are to be seen, it is said, the remains of a columbarium consisting of three chambers in tolerable preservation, supposed to have been the burial place of the slaves of Augustus; and again a few paces beyond the Vigna Vagnolini, and on the same, the left-hand, side of the road, in a vineyard called the Vigna Casali, is said to be a columbarium, discovered in 1825, belonging to the Volusian family, who flourished in the reign of Nero, one of whose members, L. Volusius, who lived to the age of ninety-three, is lauded, on account of his exemplary life, by Tacitus.† Proceeding still farther, till arriving at the distance of about a mile from the point of divergence of the Via Ardeatina, a carriage road leading to the valley Caffarella diverges on the left-hand side, and in the last vineyard on the same side of the way, previous to the point of divergence, is said to be a spacious columbarium belonging to the freedmen and slaves of

* P. Papinii Statii, lib. v., Silv. i. line 222 *et seq.*

† Annalium lib. xiii. cap. 30.

Livia Augusta, which was discovered in the year 1726 in a state of very high preservation, though it was afterwards speedily dismantled, and the sarcophagi and other valuable objects it contained were removed to the Vatican. And finally, with reference to the numerous monuments which lined both sides of the Appian Way, and of which a very inconsiderable portion have been cited, in a vineyard called the Vigna Amendola, on the right-hand side of the road opposite the vineyard last mentioned, two or three similar columbaria, where several valuable reliques were found and removed to the Vatican, are said to have been discovered in the year 1820, though their history is unknown.

We have now very nearly arrived at a point on the Appian Way where the hitherto level road suddenly by a short declivity drops into a valley, whence mounting by a plane of more gentle inclination it continues its straight direction for a considerable distance. Here the spectator, standing on the verge previous to descending, sees before him on the summit at the extreme distance, and on the left-hand side close overhanging the road, the tomb of Cæcilia Metella. Below in the bottom, on the right-hand side adjoining the road, is the Basilica of S. Sebastian, and on the left-hand side opposite is situated the best preserved of all the ancient circuses at present in existence, the circus of Romulus the son of Maxentius, one of the short sides of its oblong area abutting on the highway.

The CIRCUS OF ROMULUS, which until recently was concluded by the antiquaries to have been constructed by Caracalla, though, as it would appear, on no better grounds than because the impression of a circus, which has since been determined to represent the Circus Maximus and not the circus in question as it was supposed to do, appears on the reverse of an ancient medal, and because two statues, one of Caracalla and another of his mother Julia Pia, were discovered near the spot, is now known beyond all manner of doubt to have been made by the Emperor Maxentius, who dedicated it to his son Romulus in the 311th year of the Christian era. This important fact was ascertained in the year 1825, in the course of the experimental operations undertaken by the proprietor of the soil, the Duke of Torlonia, under whose auspices the base of the Spina having been laid bare, and the earth which over-

laid the partition walls of the *carceres** removed, three ancient inscriptions were discovered that established the identity of the circus to the utmost certainty. One of these inscriptions was dug up in the central division of the *carceres* close to the Appian Way, and the other two near the *Porta Triumphalis*, or principal entrance at the opposite extremity. Of two of the three, though both are said to bear the name of *Maxentius*, and to refer distinctly to the question at issue, I cannot state the particulars; but the third, perfectly legible and affixed to the wall above the principal entrance, is expressed in the following terms:—"Divo . Romulo . N. M. V. Cos. Ord. II. Filio . D. N. Maxentii . invict. viri . et . perp. Aug. Nepoti . T. Divi . Maximiani . Sen. oris . ac . bis . Augusti."

With regard to the present appearance of the Circus, which is said to have contained seats for 18,000 spectators, it consists of a spacious oblong enclosure, 1560 French feet long by 240 broad, equal to 1690 English feet by 260, terminating with a curve at the eastern extremity, and encompassed on all four sides by walls 20 feet in height or thereabouts, in such a state of preservation that the effect of the original altitude is by no means impaired. With regard to the aspect, whatever be the precise direction of the Appian Way, I have presumed it to be from north to south, and have therefore designated the short side of the oblong which abuts upon it as the western side, and the other sides accordingly. In order to obtain admittance, and the advantage, if it be an advantage, of a *cicerone*, it is necessary to apply to the convent annexed to the basilica of S. Sebastian, on the opposite side of the road, notwithstanding that, in spite of the generally perfect state of the walls above alluded to, there is to be found on each of the long sides of the oblong a large aperture through which, though generally blocked up by thorns and bushes, it is practicable with a little difficulty to make a passage. The regular entrance, kept under the lock and key of the functionary, is by a little door on the western side close to the south-west angle. The masonry of the walls is of a very ordinary description; the lower portion composed of blocks of yellow tufa divided into broad even courses by narrow stripes of brick, and the upper portion of brick rubble in which large jars or pots of

* See account of Circus Maximus, vol. ii. page 131.

terra cotta, such as were referred to a few pages ago, in the description of the Tor Pignattara, are embedded like plums in a pudding, forming no doubt an efficient substitute for a solid mass by the circular figure of the vessel, which, subject to a uniform pressure on every part of its circumference, presents the resistance of the arch everywhere.

To describe the appearance of the walls taken separately, and first the western short side of the oblong—the central portion is occupied by the carceres, or starting-places for the chariots, and each angle by a square tower, both similar to one another, where those of the aristocracy who were provided with reserved seats, and the musicians who played during the celebration of the games, are supposed to have been stationed. The CARCERES comprise thirteen divisions, of which the central one is the largest. The whole number in ancient times were arched and surmounted by a flat continuous terrace like a roof, where seats were arranged for privileged spectators; and now, though the whole of the upper portion has been long since destroyed, all the partition walls are to be distinctly recognized, to the extent for the most part of three feet in height. Hence the earth having been entirely removed during the recent excavation, enormous coherent masses of brickwork that formed the upper part of the structure lie strewed upon the ground in front and in the interior. Of the towers, which are of a very considerable height, the outer walls are perfect to the summit, and entrance may be freely obtained by an open portal; but as the whole of the interior construction has been demolished, and nothing is to be seen within but the naked brickwork above, and the earth under foot, it is impossible to form the slightest conjecture of the appearance of the structure while existing in its flourishing condition.

Upon the northern side of the oblong are to be seen the ruins of the seats for the spectators, a solid mass of brickwork and rubbish, six or eight feet in height, and about 15 feet in depth, extending very nearly the whole length of the enclosure, which, having in the course of time become covered with verdure, resembles a terrace. These seats were protected in front, like those of the Cavea in the Colosseum, by a low wall or podium, which latter remains at the present day in good preservation, retaining here and there upon the inside a portion

of the original coating of stucco covered with fresco painting, though the colours are nearly obliterated. Here and there, adhering to the wall above, may be observed the haunch of an arch, the only fragments remaining in their places of the vast heap that lies as it were crumbled into dust below, and forming the green terrace-like mound in question.

Upon the southern side of the oblong there are also to be observed, along the lower part of the wall, some rare appearances of seats for spectators, such as above described, though these for the most part have disappeared altogether; upon the upper portion of the wall however on this side, the best specimen of any is to be observed of the mode of construction above alluded to by the insertion of the terra cotta jars in the masonry.

Upon the eastern short side of the oblong is the PORTA TRIUMPHALIS, a spacious portal surmounted by a lofty arch, within which on each side are said to be the remains of the pulvinaria or imperial seats; these, however, are by no means clearly distinguishable, though the portal itself was evidently, from its dimensions and appearance, the principal and imperial entrance to the circus. The position of the Porta Triumphalis being here opposite the carceres, it may be presumed that the Porta Triumphalis belonging to the Circus Maximus was opposite the carceres also, which point is one of considerable importance relating to the limits of the Roman Forum, as will be seen with reference to the conclusion drawn from the route of an ancient procession described by Dionysius, and cited vol. ii. p. 90.

In the centre of the vast enclosure are to be observed the very interesting remains of the SPINA, together with the two METÆ, one at each extremity. The SPINA is a terrace lined upon the sides with brick, said to be 837 French feet long, 20 broad, and 5 in height, planted longitudinally in the middle of the area, though not precisely parallel, but inclining about 36 feet to the southward at the western extremity, in order to afford more space in turning the chariots to the charioteers who drove their vehicles a certain number of times round it. The flat surface where in ancient times the magnates, spectators of the race, stationed themselves, was ornamented by an Egyptian obelisk and several valuable statues, of which latter no appearances are to be now discovered but the remains of

the pedestals ; the obelisk, removed from the spot by Innocent X. about the year 1650, now stands in the Piazza Navona. The perpendicular wall that lines the sides is for the most part in good preservation, and being entirely cleared of earth along the whole extent of the periphery, the imagination can hardly desire a better specimen than is here presented to the view of the original figure of the structure, which the visitor, either walking on the top or around it, may examine at full leisure. Both METÆ are alike and in the same condition ; each is a small brick building in the form of an absis, or the half of a dome perpendicularly bisected, the rear abutting on the Spina, and the entrance upon the flat side facing outwards. On entering, nothing is to be seen but a shell of naked brickwork capable of containing three or four people, where in former times the umpires of the race no doubt were stationed, as those of the present day occupy their place at the winning-post of a modern race-course.

A building now called the TEMPLE OF ROMULUS, where, in consequence of the distance from the city, it is supposed that the marshalling of the Pompa Circensis took place, and the sacrifices and other religious rites were performed previous to the celebration of the games of the Circus, is situated upon the north-western angle of the Circus adjoining the Appian Way. Like the enclosure already described, to which it was evidently subsidiary, it was also supposed, previous to the discovery of the Duke of Torlonia, to have belonged to Caracalla, and was accordingly commonly known by the name of the "*Scuderia*," or stables of Caracalla. It is a circular structure built in the middle of a rectangular area, supposed to afford a unique example of the sacred precincts of an ancient Pagan temple, which being generally planted with trees concealed the mysterious locality from the eyes of the profane, and furnished perhaps an original model whence the atrium of the early Christian churches may be said to be partly taken. The enclosure in question is a quadrangle of 312 French feet by 250, encompassed by a brick wall about the same height as the walls of the Circus, viz. 20 feet, and formed of the same material, brick and yellow tufa, with terra cotta jars embedded here and there in the masonry. On the southern side are the remains of an arcade, which, whether it was formerly used for

the shelter of the horses engaged in the chariot races or otherwise, is supposed originally to have surrounded the whole periphery, though on all the other three sides it has disappeared entirely; the remains above alluded to consist of some of the brick piers that supported the arches standing about 30 feet in front of the wall, at intervals of 15 feet, and connected from one to the other by a low brick wall.

The circular temple has been determined by eminent antiquaries to have belonged to the rank of prostyles, and to have had in front a rectangular portico similar to the portico of the Pantheon, which is supposed to have been supported by six columns, and on each flank by three columns and a pilaster. The portico has almost all disappeared, and the upper story of the circular structure entirely, so that nothing now remains but a single circular chamber on the ground level, which, whatever might have been the appropriation of the building connected with the Circus in former times, was evidently intended exclusively for a crypt or sepulchral chamber, and now, surrounded at the top by a balustrade, serves as the substructure of a small modern casino. Owing to the extraordinary thickness of the wall, which is not less than 14 feet, the antiquaries were formerly inclined to conclude it to have been a building existing at a much earlier period, that Maxentius appropriated to his purpose; but now, in consequence of the quality of the masonry, composed of alternate layers of brick and yellow tufa, including an over-proportion of mortar, corresponding with the walls of the Circus, it is universally admitted to have been built by that emperor. Considering it in the light of a mausoleum, the date is somewhat further corroborated by the probability that the idea of its form might have been taken from the celebrated neighbouring mausolea then in existence, namely, those of Cæcilia Metella, of Augustus, and of Adrian, all which are circular like the building in question. The entrance, opposite the entrance from the Appian Way, is by an aperture in the circular periphery, which, jambs and lintel and all appearances of a portal having entirely disappeared, resembles a breach effected by violence. The interior is a circular chamber 100 feet in diameter, with a vaulted and groined ceiling, whose groins diverge from an octagonal pier of large dimensions planted in the middle. The pier is in fact so large that on each of its

eight sides is a niche capable of containing an ordinary-sized sarcophagus, though it does not appear that in any one of the sixteen a sarcophagus was ever discovered. In addition to these niches, there is also another in the circular wall opposite and corresponding to each, making 32 niches altogether.

The roof upon which the casino is built, as above stated, comprises an area, including the thickness of the walls, 128 feet in diameter, which, being surrounded by a circular terrace paved with selce, and protected by a low slight wall to serve as a balustrade, overlooks the wall of the enclosure, and affords a pleasant view of the environs: there is an ascent to it from below by a flight of steps at the northern part of the periphery. The casino, though small its dimensions, consists of two or three stories, containing seven or eight apartments altogether, of which the walls, painted in fresco, are in good condition, though the edifice appears to have been some time uninhabited.

Within a few paces of the temple, towards the south-west angle of the enclosure, there is to be observed a large open pit or aperture, with a descent to the interior by an inclined plane, covered by a vaulted ceiling, of which the stucco lining still remains, though the steps below have totally disappeared. Whether it be an entrance to the catacombs in this quarter, which will be referred to in the second section of this chapter with reference to the basilica of S. Sebastian, or of a columbarium, such as the columbarium of Lucius Arruntius, described in vol. ii., page 318, which it more resembles—access, owing to the cavity being continually filled with water to within a few feet of the brink, is impracticable. There is also another pit or aperture similar to the above to be seen within a very short distance to the southward, in the field adjoining the Appian Way, on the eastern side of the road, within a few paces of the south-western angle of the Circus of Romulus: like the other, at the time I visited the spot it was inaccessible, though not from a similar cause, for the aperture was effectively blocked up with large stones, placed there apparently on purpose.

The VILLA OF MAXENTIUS, of which there are various remains existing in the immediate vicinity of the Circus and Temple of Romulus, which latter appendages must necessarily

have rendered it in former times a truly imperial domain, does not appear to have been identified on unquestionable authority previous to the discoveries of the Duke of Torlonia, in 1825, when, among the inscriptions relating to the circus above referred to, others were found that established the existence of the villa in question. There are accounts notwithstanding relating to a period some sixty years subsequent, in one or other of the ecclesiastical writers, of a villa, supposed to be the one in question, described as a suburban domain, a short distance from Rome, on the Appian Way, belonging to Symmachus, who, celebrated for his learning and unassuming demeanour, was appointed prefect of Rome in the year 367, in the reign of Valentinian and Valens,* having succeeded Apronianus,† who was appointed in 363 by the Emperor Julian. Symmachus also distinguished himself as the leader of the Pagan party in the reign of Gratian.‡

The ruins in question, which are to the northward of the Circus of Romulus, and in the rear or eastward of the temple, consist of various fragments of walls and absides dispersed among the vineyards and enclosures, of which the masonry is said to correspond precisely with the period of Maxentius. Such as they are, they are visible and prominent objects from the road, though for the most part inaccessible, owing to the frequency and impenetrable nature of the fences. I had an opportunity, however, of inspecting one large absis, the most conspicuous of any, and nearly entire, that occupies an isolated position, and had evidently belonged to a chamber of very large dimensions: it was formed of brick, and of very ordinary masonry, with a lining of stucco coffers in the semidome, and three large niches in the lower concave.

The TOMB OF CÆCILIA METELLA is situated, as before stated, to the southward, on the left-hand side of the way, on the summit of the acclivity which ascends from the Circus and Temple of Romulus. In going thither, as the fields lie open on the same side towards the Valley Caffarella, those persons who prefer walking on the greensward the whole distance, which is nearly half a mile, to travelling on the dusty road, may vary their course at random. This celebrated mausoleum was

* Ammianus Marcellinus, lib. xxvii. cap. 3.

† See Vol. ii. p. 347.

‡ See Vol. i. p. 318.

built during the period of the Republic, sixty-six years before the Christian æra, by Crassus, who dedicated it to his wife Cæcilia Metella, the daughter of Quintus Metellus, who, on account of his conquest of Crete, obtained the name "Creticus." So scanty are the records that have been handed down to posterity relating to the structure, that the entire history, as far as is known of it, may be said to be comprised in the apostrophe of Byron,—

" Thus much alone we know,—Metella died,
The wealthiest Roman's wife : behold his love or pride."

No more, in fact, has been ever ascertained than appears by the well-known brief inscription, "Cæciliæ . Q. Cretici . F. Metellæ . Crassi." The Appian Way, constructed 245 years previous to the mausoleum, having been lowered in order to diminish the acclivity, lies at the spot in question several feet below the original level ; and the mausoleum, a circular tower built upon a quadrangular substructure, stands on the elevated bank so close, that the substructure, formed of unequal height in order to correspond with the inclination of the plane of ascent, forms the boundary of the road. The substructure consists of squared oblong blocks of travertino, laid at equal distances in a mass of brick rubble, the ends projecting full eighteen inches beyond the plane of the surface, in consequence, it is said, of the coating of marble being removed by Pope Farnese, though it hardly seems probable—since the whole remaining portion of the structure is travertino—that such was the material. It is at all events a curious instance of a foundation constructed after such a fashion for the purpose of sustaining a building of very extraordinary solidity, but, notwithstanding, it has already borne the superincumbent weight for nineteen centuries ; and the blocks of travertino embedded in the concrete mass, hard as the solid rock, have never given way in the slightest perceptible degree, and maintain to the present day the most beautiful horizontal level that can be imagined. The circular body of the building is 132 palms, or upwards of 96 feet in diameter, composed of enormous blocks of travertino, laid together without cement to a degree of nicety equal to any of the most beautiful existing specimens of Etruscan architecture ; and the surface, wrought in channels by the chisel in the rusticated style, in uniform

divisions, is so exquisitely smooth that one might almost imagine it to be a solid mass sculptured out of a single enormous block of material. The travertino is so well preserved, and the colour so fresh-looking and bright, such is the durable quality of travertino in the Italian climate, that, as regards the main portion of the face of the circular drum, the effect of time, after the nineteen centuries that have elapsed since its construction, is absolutely imperceptible; nor is it likely, if it be let alone, that any visible change will appear for an illimitable period. The main entablature—immediately underneath which, on the side next the road, a small tablet of marble, bearing the brief inscription above referred to, together with a figure of Victory, etc., sculptured in bass-relief, is engrafted—is composed of white marble, and is perfect upon the northern portion of the periphery, though the remainder, upon the southern portion, is wanting, as is also a portion of the tablet that bears the inscription, though the epigraph remains undamaged. The entablature in question is said to afford the first example to be seen in Rome, whether the quadrangular substructure were originally faced with marble or otherwise, of the use of ornaments of marble upon the exterior of a building. Its frieze is sculptured in bass-relief, with a row of ox-heads, and festoons of flowers, etc., in the intermediate spaces, owing to the former of which objects the title “*capo di bove*,” by which the building is distinguished among the common people, is derived. It is supposed to have been originally surmounted by a dome, but now the ancient portion terminates with the entablature, and the circular body above has been reconstructed by one or two layers of travertino and a brick wall with battlements, amounting altogether to about one-third of the altitude, which operation was executed about the year 1300 by Boniface VIII. for the purpose of converting the ruin to a fortress.

Entrance may at any time be had to the interior through an arched passage or corridor pierced through the massive circular wall, which, though lined with brick, is unprotected by a door or fence of any description: the vast thickness of the wall, compared with the diameter of the building stated above, may be estimated by the length of this corridor, which extends so near the centre of the circular area that the diameter of the

sepulchral chamber within is not more than 15 feet. Here is to be seen the sepulchral vault of Cæcilia Metella, whence the beautiful sarcophagus,* described vol. i. p. 387, was removed by Pope Farnese; it appears in a miserably neglected state at present, that is to say, a large pit occupies nearly the entire area, so that there is barely room to stand on its verge, whence appears rising from the bottom, and extending nearly to the ground-level, a conical structure of brick with bulging sides, in form like a lime-kiln:—as the pit is nearly filled with earth, the entire lower portion is concealed, and upon the upper visible portion is a large breach, through which probably the sarcophagus was extracted.

Close adjoining the mausoleum of Cæcilia Metella there are to be observed on both sides of the Appian Way, especially on the western side, the remains of mediæval buildings and fortifications erected by Boniface VIII. at the same time that he fortified the mausoleum, comprising a small church, a palace, etc. The palace is said to have been encompassed by a brick wall surmounted by battlements; but after the lapse of five centuries, inconsiderable as is the period compared with the age of the mausoleum, all that remains at present consists of ivy-clad walls, of which the character, whether belonging to church or palace, is not distinguishable, with the exception of one single portal that, in consequence of a tablet of marble bearing the Caetani arms sculptured in bass-relief being engrafted on the architrave, appears to have been a portion of the palace.

Previous to describing the objects that lie on the eastern side of the Appian Way, and along the valley Caffarella, it may be as well to observe that it is now desirable for those who arrive hither in a carriage to despatch the vehicle homewards, and, having arranged with the driver a rendezvous at the church of Domine quo Vadis, to proceed on foot to visit the objects in question. With reference, however, to the plan proposed, and in order to give an idea of the respective distances of the objects, it may not be amiss to cite the following brief memoranda—which, considering that the measurements are not very accurately known on the spot, may be the more useful—of the time actually expended in going from point to

* For a plate of this sarcophagus see Montfaucon, vol. v. part 1, p. 98.

point in one of the ordinary Roman hired vehicles, whose pace on the occasion in question, steady and sure, I think I can safely state to have been at the rate of six miles an hour all the way within a trifle. Starting from the Piazza di Colonna, the time expended in driving thence to the Colosseum was 12 minutes; thence to the baths of Caracalla, 9; thence to the tomb of the Scipios, 3; to the Gate of S. Sebastian, 1; to the Almo rivulet, 4; to the church of Domine quo Vadis, 1; to the carriage-road diverging to the valley Caffarella, 10; to the Circus of Romulus, 2; thence gently at a foot's pace up hill to the tomb of Cæcilia Metella, 6: TOTAL, 48 MINUTES.

The first object to be visited is a ruin known by the title of the TEMPLE OF BACCHUS, which, supposing the direction of the Appian Way at the present spot to be from north to south, is situated a little to the southward of east, rather less than half a mile distant, the whole intervening ground being open greensward, where one may wander at pleasure without being embarrassed by fences or any other obstacle. The authorities, even up to the present day, upon which the identity of the building in question has been determined, are far from satisfactory; and previous to acquiring the title of the Temple of Bacchus it was supposed by some of the antiquaries to be the Temple of the Muses, and by others the Temple of Honor and Virtue, both which buildings, referred to vol. ii. p. 411, are included by the Regionaries in the first region, called Porta Capena, which is bounded on the south by the Almo rivulet, full 19 minutes' carriage-drive from the object, as appears by the above memoranda. At all events it was converted to the purpose of a Christian church at a very early period, and dedicated to the Bishop of Rome S. Urbano, who died in the year 230. I find no further account of its subsequent history or restorations until about the year 1625, when Urban VIII., perhaps out of regard to his namesake, undertook to put it in repair; and in the course of his operations an ancient pagan altar of a circular form, bearing an ancient Greek inscription and a dedication to Bacchus by Apronianus, prefect of Rome in the reign of Julian the Apostate, having been discovered, the title of the Temple of Bacchus was then for the first time accorded to it. In order to see the interior,

though the building has very long since been abandoned as a place of worship, it is necessary to obtain the aid of a friar of the convent annexed to the basilica of S. Sebastian, who performs the office of custode with such zeal and promptitude, influenced no doubt by the expectation of the customary gratuity, that he is almost invariably encountered by visitors even before they seek him. At all events, whether on the sight of a carriage or warned by his emissaries, such is the certain information he receives relative to the movements of the strangers who visit the spot, that few persons approach without perceiving him in the distance in front of the ruin, where, pacing backwards and forwards in the picturesque guise of a friar's brown garments, he accosts and volunteers his services to the customer on his arrival.

With regard to the present appearance of the exterior, the outer walls, which, as in the instances of the Temple of Antoninus and Faustina, the Temple of Fortuna Virilis, and the Temple of Vesta, serve the purpose of the Christian church to which the pagan building is converted, are still in excellent preservation, and covered by a modern tiled roof. These walls occupy an oblong area, and are composed of fine red brick, surmounted by an entablature, whose mouldings and ornaments, including the mutules and ovoli of the cornice, are all of the same material; from which circumstance, as no certain period has been assigned to its construction, and as similar ornaments of brick are to be seen upon the Amphitheatrum Castrense, which we have reason to attribute to the time of Tiberius,* early in the first century, it may be presumed to have been built about the same period.

The entrance to the interior is upon the gable, through a portico which appears to have been constructed at the period of its conversion to a Christian church; it is supported by four fluted Corinthian columns of bigio marble, which, from their style, are supposed to have previously belonged to a building of the time of the Antonines. The intercolumniations have since, probably by Urban VIII., been filled up with brickwork, and the masonry further strengthened by brick buttresses, comprising altogether a piece of ugly patchwork, in the rear of which appear the remains of the original ancient entrance,

* See vol. ii. page 327.

consisting of a pediment of brick that surmounts the portal. The altar above referred to, which has long since been removed to the Vatican, was formerly preserved and open to inspection in this portico. The interior of the church is constructed in the form of a single nave, with a coffered ceiling, of which the coffers, whether ancient or not I will not pretend to say, are octagonal, and in the centre is the representation in bass-relief of persons engaged at a sacrifice. Along the base of the ceiling there are to be observed the mutilated remains of a stucco frieze, generally considered to be the original ancient frieze of the pagan edifice, on which several objects relating to warlike trophies are represented in bass-relief. Upon the walls are some curious paintings, some of which bear the date of 1011, and represent various events in the life of Urban I., and also relate to S. Cecilia. These pictures, though retouched it is said in the reign of Urban VIII., are considered to afford a very interesting specimen of the art at the commencement of the eleventh century.

The so-called FOUNTAIN OF EGERIA* is situated within a very short distance of the Temple of Bacchus, whence, after proceeding a few paces in the direction of Rome and parallel to the Appian Way, we descend by a sudden and steep declivity into the valley Caffarella, and arrive at the object in question immediately; which movement is most commonly made under the guidance of the friar custode, who continues to act as cicerone. The ruin, commonly known as the Fountain of Egeria, and styled even by the learned Nibby "*ninfeo di Egeria*," is nevertheless universally admitted to bear no relation at all to the nymph Egeria, but, on the contrary, though no specific points of its history have ever been ascertained, is supposed to be a structure of the period of the Empire, such as a nymphæum, or a fountain which the ancients were accustomed to dedicate to their river-gods in their gardens and villas, and are frequently alluded to by the classic poets. On the latter account the present is an interesting object, being the only specimen in existence of such a description of structure in Rome or the neighbourhood; and possibly, though the masonry is generally considered to be of the period of Vespasian, may have belonged to the villa of Maxentius, since the intervening

* See vol. ii. p. 409.

distance is not more than half a mile. At all events, together with the Temple of Bacchus and the object we are presently about to visit, it may be included in the category of the various ornamental structures that adorned the precincts of the Appian Way. As regards its present appearance, it consists of an arched recess of brick, resembling a grotto, about 18 feet span and 18 feet in depth, abutting upon a precipitous bank that extends about 50 feet in height overhead. The back of the recess, or, in other words, the tympanum of the arch, is lined over a considerable portion of the surface with opus reticulatum, whence the water trickles through cracks and fissures in great abundance; and on the lower part in the middle, within a niche, are the mutilated remains of a statue in a reclining posture, not, as was formerly concluded, of Egeria, but one generally considered to be a male figure, and to represent the Almo, of whose channel the present fountain is one of the minor sources. The sides of the recess are naked brick, and contain each three empty niches; the soffit is naked brick also, but it is well to be aware that there are some large apertures in the fractured masonry, which, being covered at the top with soil and bushes and connected with the elevated ground by a slanting accessible path, where there is no placard to warn the careless wanderer from approaching the spot, are not a little dangerous. It remains to be mentioned, such being the artificial construction of the fountain or nymphæum in question, that at present it is more indebted to nature than to art for its principal characteristic beauty, namely, the rich clothing of verdure that covers it within and without; particularly the creeping plants, hanging gracefully in bright green festoons and tresses from the crown of the arch at the entrance and from the soffit within. The friar presented to me a specimen of the water, not to be forgotten, for it was brilliant as crystal, and when I happened to be there, on the warmest spring day that I ever experienced in Rome, so cold that the tumbler glass, that he carried with him under his robe, and filled brimming full, was covered at the outside with a dense coat of vapour.

The TEMPLE OF DIVUS REDICULUS is the next object to be visited. To go thither it is necessary to proceed towards Rome by the bridle-path which leads along the valley Caffarella,

bounded by elevated ground on both sides, until arriving within a very short distance of the church of Domine quo Vadis, at a gate, where the road before referred to, diverging from the church, enters the valley. On arriving at the gate we leave it on the left hand, and proceed the distance of two or three hundred yards farther north over the greensward, to a point where the Almo rivulet crosses the valley in an open channel eight or ten feet broad. Close upon the bank of the rivulet, the Temple of Divus Rediculus is situated on a spot whence it derives the title Rediculus, because Hannibal, after abandoning the siege of Rome, is supposed there to have commenced his retreat, and consequently the Romans selected it as the place to build a temple upon, in gratitude to their deities. The identity of the ruin, notwithstanding that it is commonly distinguished by the eccentric title above cited, and although none of the learned have yet provided it with any other denomination, remains still a matter of considerable doubt among the antiquaries, who in the mean time rely chiefly on the authority of Sextus Pompeius Festus and Pliny in support of their conclusion. Festus distinctly mentions the Temple of Divus Rediculus, and states* that it was so called for the reasons above stated, that is to say, on account of the retreat of Hannibal, who, it appears, like Shakspeare's Richard III., was warned by terrible and ominous dreams on the night previous to his departure; but as regards the locality, he merely vaguely says that it was outside the Porta Capena. Pliny, on the other hand, distinctly asserts that the field in which the Temple of Divus Rediculus was built was on the *right*-hand side of the Appian Way, whereas the present ruin is on the *left*-hand side; and further, he says that it stood *two* miles beyond the Porta Capena, which, according to the memoranda of time and distance above cited, would place it somewhere near the carriage-road diverging to the valley Caffarella, though the present spot is about *one* mile, or only half the distance, that is to say, from the Baths of Caracalla, which point of departure, as will be seen on reference to vol. ii. p. 411, is as near as may be identical with the site of the Porta Capena. But Pliny never mentions the temple at all otherwise than incidentally with reference to an entertaining episode, a marvellous

* 'De Verborum Significatione,' Lib. xvi.

story about a raven, that he introduces in a discussion relating to birds endowed with the faculty of speech.* There was a raven, he says, that possessed the gift of talking to wonderful perfection, and had such sagacity that he became an especial favourite among all the Roman people. The raven belonged to a cobbler, and was in the habit of leaving the stall of his master every day to pass the morning with his acquaintance, among whom may be mentioned the young prince Tiberius, and other members of the imperial family of Cæsars, whom he would call by name. He would also fly and perch upon the rostra; and as the people walked along the forum, and he sat pluming his sable feathers, he would bid good day to the passers by who stopped to observe him. One unlucky day, a dies nefastus for the raven and the cobbler, whether the poor bird had swallowed something that disagreed with him, or owing to what cause the great naturalist does not explain, though cholera, at all events, in those early times, was never heard of, the raven committed an act, it is to be hoped the first deviation from good manners of a like description, that, by discolouring and spoiling a quantity of new raw leather in the stall, so enraged the cobbler, that, seized with a fit of ungovernable rage, he whipped up his broad hammer and slew his faithful protégé. At this catastrophe nothing could exceed the indignation of the Roman people, who forthwith decreed the honours of a public funeral to the raven, while the lower classes of the populace, taking upon themselves the exercise of retributive vengeance, killed the cobbler on the spot. A funeral pile was accordingly erected for the raven; and though Pliny omits to say what became of the dead cobbler, the bird was carried thither on a bier covered with honorary crowns of many sorts, and borne, in compliment to its colour, by two negroes, preceded by a piper playing all the way to the spot in question. And this is the spot which is stated distinctly, as before observed, to be on the right-hand side of the Appian Way, about the second milestone—"ad rogum usque, qui constructus dextrâ Viæ Appiæ ad secundum lapidem in Campo Rediculo appellato fuit."

The Temple of Divus Rediculus in its present state is a perfect shell of the ancient building, covered by a modern roof,

* 'Nat. Hist.,' lib. x. cap. 60.

a beautiful little edifice, comprising the four walls that enclose a square area, and are composed, together with all the architectural ornaments, of deep red and light yellow brick. Whatever may have been its character, it is generally presumed to have no claim to the title above cited, and not to have been a temple at all, but rather one of the numerous ornamental tombs that crowded the vicinity. As regards the colour of the yellow brick, it is perhaps, with reference to ancient ruins, a unique specimen, though, as to the selection of brick as a material for architectural ornaments, it corresponds with the Amphitheatrum Castrense and with the Temple of Bacchus, for which latter reason it may be presumed that all three buildings are contemporary, that is to say, according to the conjecture offered with respect to the Temple of Bacchus, belonging to the first century. Forsyth, rejecting the opinion of some antiquaries that it was built during the Republic, assigns it to the time of Septimius Severus, or the end of the second century. In order to describe the building more particularly, it is to be observed that, although the lower portion of all four walls consists of a uniform projecting basement, five or six feet high, surmounted by a cornice all of red brick, the upper portion is not uniform, and therefore each wall must be separately referred to. Commencing, therefore, with the western flank, facing the Appian Way, the entablature, with its mouldings and ornaments, including mutules, dentils, and ovoli, is entirely of red brick, and wrought as delicately as if the material were sculptured marble; it is supported on a pair of octagonal columns and a pair of pilasters which are planted on the basement above mentioned. The columns, sunk to half the diameter in niches in the wall made for the purpose, are octagonal, and composed, together with the pilasters, of red brick, as are the capitals, the latter being of irregular formation, inclining to Corinthian. The whole surface of the wall between the columns and pilasters is of yellow brick, with the exception of the niches that contain the columns, and are barely of sufficient width for the purpose, which are lined with red brick. The contrast of the yellow brick with the red is singular and pleasing; the more so as in the yellow portion are included concave medallions, which, circular in form, and mid height, are encompassed by a description of moulding composed of a labyrinthian series of rectangles

commonly called Grecian. Such being the construction of the western side, the face of the masonry and ornaments above cited are in the highest state of preservation that can be imagined, so much so in fact as to appear almost new. The eastern side of the structure, with regard to the basement, the octagonal columns, the pilasters, and concave medallions, is similar to the western side; but below, in the centre, is a small portico, and above the portico a portal, of which the purpose is not very evident, as there appears no means of access to it; the portal, blocked up in recent times with coarse red brick, is surmounted by a pediment. The northern side of the structure is similar to the western side, with the exception that there are no columns to support the entablature, which instead rests on pilasters planted at the angles. Finally, the southern side is similar to the northern side, with the exception that there is an entrance to the interior, which, nevertheless, does not appear to have been an ancient aperture, but rather a breach broken through by means of violence; in which latter respect the building corresponds with the Temple of Romulus. The chamber within, which not a little resembles a sepulchral crypt, is about 18 feet square, and the ceiling, of which the surface as well as the walls is of bare red brick, is vaulted with groins, and supported by four round-topped arches, which spring from a projecting basement or dado, corresponding in height with the basement outside. Upon one of the walls there is to be observed in the middle a circular niche, between a pair of rectangular niches, that have more the appearance of being intended to contain statues than sarcophagi, though the chamber altogether, from its simple form and the solidity of its construction, bears the character of a sepulchral crypt, as above stated. The interior in its present condition, resorted to by cattle and every living creature without restriction, is hardly accessible, and as the site is isolated, is as much abandoned as if it belonged to nobody.

Having now disposed of all the objects of interest to be seen in the locality, it will be necessary to proceed from the Temple of Divus Rediculus to the church of Domine quo Vadis, which point in the Appian Way was indicated a little while ago as a place of rendezvous for the vehicle despatched thither from the

mausoleum of Cæcilia Metella. Departing therefore from the valley Caffarella by the gate above referred to, we arrive within about the distance of a furlong once more in the grand thoroughfare, whence, having retraced our steps as far as the gate of S. Sebastian, the next object to be visited is the MAUSOLEUM OF CAIUS CESTIUS, situated upon the Ostian road, close to the Porta di S. Paolo, which gate was described vol. ii. p. 404. In order to go from the gate of S. Sebastian to the gate of S. Paolo, we may either take the road that leads all the way close outside the walls, or, entering the gate of S. Sebastian, proceed along the Via di S. Sebastiano as far as the southern angle of the Palatine, whence the road that has been elsewhere indicated, dividing the Aventine proper from the pseudo-Aventine, leads straight to the required point.

The monument in question, though actually outside the gate of S. Paolo, is stated in all the modern guide-books to be *embedded* in the walls, as it is also laid down in maps; and from the present spot there are walls diverging in various directions, which some say are of Aurelian, while others, including Nibby, affirm that no remains whatever of Aurelian's walls are in existence. As it is a question to which, when on the spot, I paid insufficient attention, I cannot attempt to elucidate the matter now from recollection otherwise than to state so far that the monument is fairly outside and clear of the gate. From the gate of S. Paolo the road, after passing the basilica, leads to Ostia, and from it, at the distance of about four miles, a branch diverges to Tor Paterno, a tower built on the ruins of an ancient villa supposed to be situated on the site of the ancient Laurentum, the capital of Latium. It may be considered the same as the ancient Via Ostiensis, though it is not precisely identical with the ancient thoroughfare, of which a portion that will be referred to presently was recently discovered a few paces to the westward, considerably below the present level. It was on the road to Laurentum, the ancient Via Laurentina, that a monument was erected by Augustus to commemorate an extraordinary event that happened in his household, by the parturition of one of the imperial domestics, who produced five sons at a birth,* though the children only lived a few days and the mother died soon afterwards.

* Aulus Gellius, Noctes Att., lib. x. cap. 2.

The mausoleum of Caius Cestius, a square pyramid, said to be constructed precisely of the same proportions as the Great Pyramid of Egypt, was built by the heirs of Caius Cestius in the space of three hundred and thirty days, by the express desire of the testator. Planted on a square basement of travertino about 3 feet in height, each side of the structure is 130 palms or 94 feet 11 inches, and the height 164 palms or 119 feet 9 inches. With the exception of a sepulchral chamber, to which there is an entrance on the side next the Tiber, it is almost a solid mass of bricks and tufa, sheathed at the outside with white Thasian marble in blocks $1\frac{1}{2}$ palms or $13\frac{1}{2}$ inches thick, whose surface is deformed by black streaks caused by the rain, though otherwise, and in every other particular, the monument at the present day is in the most perfect state of preservation. Upon the side facing the Ostian road there is to be observed the following inscription, whence appears all that posterity have hitherto ascertained relating to the history of Caius Cestius, namely, that he belonged to the Pobjician tribe, that he held the office of prætor, and also that he was one of the seven Epulones, whose business was to prepare the banquets which for expiatory purposes or on triumphal occasions were celebrated in honour of the gods: "C. Cestius . L. F. Pob. Epulo. Pr. Tr. Pl. VII. Vir. Epulonum." Upon the side facing the Tiber opposite the side above mentioned is a duplicate of the same inscription; and upon the side facing towards Ostia the same inscription, engraved on one of the blocks of marble, is repeated in smaller characters, with the following additional sentence relating to the completion of the work in the period of three hundred and thirty days as above stated: "Opus. absolutum . ex . Testamento . Diebus . CCCXXX . arbitratri . Ponti . P. F. Cla. melæ . Heredis . Et. Pothi . L." In the year 1660 a considerable accumulation of soil having taken place about the monument, a square space was excavated around the base by Alexander VI. and the ground reduced to the ancient level, so that at present the pyramid is situated like a London house in its area, and is surrounded on all four sides by perpendicular banks several feet in height, one side of which, the side next the Tiber, has been cut through in order to afford a passage to the door of the sepulchral chamber. In the course of the operation of Alexander VI. several ancient objects were dis-

covered, namely, a small pair of fluted columns of white marble, which are still preserved within the excavation, planted one at each angle, flanking the side that faces towards the city wall; also a pair of Doric capitals, belonging to columns of larger size than the preceding, which columns have never been accounted for; and the white marble columns, disproportioned as they are in size to the capitals, are made to serve as their pedestals. There was also dug up, at the same time with the above, a colossal foot, of bronze, supposed to have belonged to a statue of Caius Cestius, though there are no further grounds for the conclusion than because the object was found on the spot. This colossal foot is to be seen at present in the cortile of the palace of the Conservatori on the Capitoline. Finally there were discovered the most interesting objects of any, two cubic blocks of white marble, whether pedestals or cippi, each bearing the same duplicate inscription relating to the proceeds of the sale of the *Attalica* belonging to Caius Cestius, both which objects, now in the Capitoline museum, were described vol. ii. p. 12, and the inscription given *in extenso*. The term *Attalica* is an epithet originally applied to the costly description of tapestry interwoven with gold, first introduced from the East by Attalus, king of Pergamus,* who, when he died, bequeathed his abundant wealth to the Roman people. Consequently the word afterwards became the general expletive of anything superlative or extraordinary, as it is used by Horace in the well-known lines,†

“ Gaudentem patrios findere sarculo
 Agros, Attalicis conditionibus
 Nunquam dimoveas ut trabe Cypriâ
 Myrtoum pavidus nauta secet mare.”

One of the principal charges against Verres was the abstraction, during his administration of the affairs of Sicily, of the Attalic hangings, or peripetasmata, from the walls of the house of Hejus, an act of official depredation that gave reason to Cicero to exclaim, in his celebrated oration, “Quid illa Attalica totâ Siciliâ nominata ab eodem Hejo peripetasmata emere oblitus es?”†

* Pliny, lib. viii. cap. 74.

† Lib. i. Od. 1.

‡ In Verrem, lib. iv. cap. 12.

Those persons who are desirous of entering the sepulchral crypt of the mausoleum, of which the entrance as above stated is on the side facing the Tiber, must necessarily make previous arrangements in order to secure the services of the custode, of whom intelligence may generally be obtained at the guard-house close adjoining, which is established there for the protection of the Protestant cemetery. The crypt, excavated as it were out of a solid mass of masonry, is a small chamber, of which the ceiling is a cylindrical vault; the area said to be 26 by 18 Roman palms or 19 by 13 feet 2 inches, and the height 19 palms or 13 feet 10 inches. The surface of the ceiling as well as of the side walls is covered with fresco painting on a lining of stucco, of which the colours, considering that the water oozes to such a degree through the ceiling that upon damp spots here and there large swollen pendulous drops may be continually observed, are in a much better state of preservation than might be expected, though the design for the most part is not recognisable, with the exception of a small winged figure of Victory on each of the four angles. Besides the painted walls and ceiling there are no niches for sarcophagi or any other appearances of ornament to be observed in the chamber, which, small as are its dimensions, and exclusively subsidiary to it as is the stupendous solid mass of masonry above and around, it is singular enough to reflect, is not even efficiently sheltered from the elements.

Within a few paces of the Mausoleum of Caius Cestius on the side next the Tiber the burying-ground of the English and other Protestants whose remains, by the decree of Providence, are doomed to mingle with the soil of a foreign land, is situated, on a spot than which, notwithstanding it has been selected in compliance with the custom that forbids the interment of the so-called heretic within the walls, none need be found more beautifully isolated and cheerful. Here the humble tombs of the departed, planted at the foot of the pagan pyramid, which they accompany as it were like its satellites, are surrounded for the most part by gardens and vineyards that extend to the banks of the Tiber, and the enclosure is protected by the soldiers' guard above referred to, from which a sentry is continually furnished to stand at the entrance. The cemetery, the size of an ordinary churchyard, was constructed ten or twelve

years ago, and, although there never was reason to apprehend desecration on the part of the Roman inhabitants, is encompassed by an efficient wall ; within, close to the entrance, is a small chapel where the clergyman performs the burial service, in a style and manner, especially since foreigners are always willing to follow the remains of a countryman to the grave, calculated to render the greatest possible consolation to the friends and relatives of the deceased. Already the monuments that occupy the ground are sufficiently numerous, formed, as is generally the custom nowadays, after a variety of different models, many of which, like the broken shaft of a column and other emblems in allusion to the brevity and uncertainty of human life, display a diversity of expression with reference to human sympathies, here, perhaps, among an assemblage of the dead collected from different nations, greater than in our own country ; and I observed particularly that the blue convolvulus and other flowers, which encircled many of the monuments, were invariably faithfully nourished and preserved by those persons who for a small regular gratuity were employed for the purpose. The inscriptions, to those who have leisure to peruse them, are in very many instances most pathetic and interesting, though it is somewhat singular that all relate exclusively to the good qualities, the sufferings, and other matters touching the temporal state of the departed ; for a strange, unaccountable regulation of the Papal government forbids to be inscribed on the grave of a Protestant any word or expression that bears the slightest allusion to the hope of eternal salvation through the merits of our Saviour : and every epitaph intended to be engraved on a sepulchral tablet of this cemetery must be submitted, previous to being sent to the sculptor, to the censor of the Roman press, who invariably expunges all the ordinary terms that have any relation to Christian faith, such as “ in the joyful hope of resurrection,” &c. The inscriptions, such as they are, it is further much to be regretted—though I know not what cause to assign for the circumstance, further than the natural tendency of people to persevere in a custom whether good or bad—are invariably engraved so superficially, and the channels of the letters so shallow, that although, being filled with black paint, the appearance is at first imposing, the words, after the lapse of half a dozen years perhaps, at all events so

soon as the colour is washed away by the rain, become nearly illegible.

Within a few paces of the above Protestant cemetery, which is at present in occupation, there is also, on the side next the Tiber, the old cemetery, another small enclosure of precisely the same description, which, having in process of time become filled up with gravestones, was abandoned, and the one above described constructed in its place. The old cemetery is surrounded by a sunken fence consisting of a perpendicular bank lined by a brick wall on the inner side, and an inclined plane rising from the ditch on the hither side; such in fact altogether as is commonly called a hawhaw. It was in the course of digging this ditch that the portion of the ancient Via Ostiensis above referred to was discovered, and there it may be seen at present, forming in fact a portion of the bottom of that part of the ditch that bounds the enclosure on the side parallel and nearest to the Ostian road. It consists of a portion of ancient pavement, 20 feet in length or thereabouts, composed of large blocks of selce, similar to those of the Via Sacra in the Forum, and upon the perpendicular wall above referred to is engrafted the following inscription, with reference to the relation of the ancient road to the modern level, which, I confess, I do not clearly comprehend, though I copy it literally:—"Via Ostiensis antiquissima duodecim palmis arêa cemeterii depressior; tribus circiter palmis plateâ Lapidis Tiburtini quæ pyramidem ambit altior." In addition to the above inscription there is to be observed, engrafted on the wall close by it, a fine fragment of an ancient pavement of mosaic, which was also discovered in digging the ditch of the cemetery.

CHAPTER XIV.—SECTION II.

CHURCHES.

S. AGNESE FUORI LE MURA.

THE road leading from the Porta Pia to the church of S. Agnese, situated on the ancient Via Nomentana, was described in the first section of this chapter with reference to the mausoleum of the two Constantias, to the history of which building the history of the church in question bears relation, inasmuch as it was built by Constantine at the request of his daughter Constantia on the spot where the body of S. Agnese was discovered. S. Agnese, according to the accounts of the Roman Church, is said to have belonged to one of the principal families in Rome, and to have suffered martyrdom in the reign of Diocletian. She is particularly celebrated on account of the miracle referred to in the description of the other church in the Piazza Navona* dedicated to her memory; relative to which miracle two fine pictures by Tintoretto and Domenichino are said to have been in Bonaparte's collection. Of the restorations since the church was constructed by Constantine I find no account whatever. The building is situated close on the left-hand side of the road, two miles from Rome, as before stated, and once every year, on the 21st of January, the day of the festival of S. Agnese, the religious ceremony of administering benediction to two lambs, which are provided regularly for the purpose of commemorating the virgin innocence of the titular saint, is performed there after the celebration of the mass, and the wool of the lambs is appropriated to the manufacture of the mantles with which the archbishops are decorated by the Pope. The ordinary entrance to the church, which lies con-

* See vol. i. page 464.

siderably below the public road, is through a side door upon the southern flank by a descent of forty-five very broad steps enclosed on both sides by walls covered with ancient tablets bearing Latin and Greek inscriptions, whole and in fragments, such as probably were dug up on the spot ; the vaulted ceiling above is painted in fresco. The principal entrance, as was stated in another place, is upon the western gable, or the gable facing towards the city, opposite the ruin called the Hippodrome of Constantine.

The interior is constructed in the form of a triple nave, between which and the principal entrance, on the gable, a transverse vestibule or narthex intervenes. With regard in the first instance to the NARTHEX, the ceiling is vaulted with groins, and the entrance to the naves is by three arches corresponding to each nave respectively ; the middle arch springs from a pair of columns of grey granite with irregular capitals, and the others conjointly from the same columns and from a pier on the right and the left-hand flank wall. The naves are divided by ancient Corinthian columns, seven on each side, of different material, but corresponding on the right and left in pairs ; as, for instance, the four first pairs are bigio brecciato, of which the blotches, faint and indistinct, on a ground here and there suffused with a pinkish hue, bear a near resemblance to pavonazzetto. The fifth pair are fluted pavonazzetto, of which the flutings are remarkable for the cabled divisions, which amount in number to no less than one hundred and forty. The sixth and seventh pairs are Porta Santa of a peculiarly fine quality, and considered the finest specimen of Porta Santa marble to be met with in Rome. The ceiling of the middle nave is flat and coffered, with coffers very richly carved, though the wood is unpainted. The pavement is composed of red tiles interspersed with stripes of marble. The lower portion of the side walls, immediately above the crowns of the arches, is painted in fresco with figures and various ornaments ; and the portion above, as also the portion of the gable wall above the narthex, is occupied by a gallery of the ancient construction, such as, at the early period of the Christian Church, was allotted to women exclusively, and is the finest characteristic specimen of the sort to be seen all over Rome.* Above the galleries,

* See vol. i. page 7.

upon the side walls, is a low attic pierced with windows; the remaining surface plain and whitewashed. The GALLERY is formed, as regards the portions on the flanks of the church, by a series of small round-topped arches, supported on small columns, of which the capitals are of various descriptions; the material also is different, although, as in the instance of the larger columns below, corresponding on the opposite sides, as follows, viz.: the first pair are of pavonazzetto and spirally fluted; the second pair pavonazzetto fluted; the third pair grey granite; the fourth pair pavonazzetto fluted; the fifth, sixth, and seventh pairs bigio venato. The crowns of all the above-mentioned arches are closed up with brickwork, covered by a coating of stucco painted in fresco. In the interior, seen from below, the ceiling is flat and lined with painted boards, and the wall, that is the flank wall of the building, is covered with coloured stucco and furnished with pictures. The portion of the gallery upon the gable above the narthex is formed by round-topped arches similar to the preceding, supported by similar columns, of which the material is pavonazzetto fluted, and the capitals Grecian Ionic. The difference, however, consists in a wooden framework with glass windows inserted, that fills up all the intercolumniations.

The ceiling of the side naves is a groined and whitewashed vault, and the pavement is composed of red tiles. In the right-hand nave are three lateral chapels, in the left-hand nave one only, and in both there is an additional chapel at the farther extremity. Beginning with the left-hand nave, the LATERAL CHAPEL is contained within an arched recess, and protected by a balustrade of bigio inlaid with Sicilian jasper with cornice of Carrara. The area is square, and the ceiling vaulted with a lantern cupola. The altar is exceedingly plain, and the side walls whitewashed, with the exception of an oval fresco painting on the right and on the left, and on the left-hand side there is to be observed in addition a curious effusion of Pope Damasus in Latin hexameters, written in the fourth century, with reference to the history and various miracles recorded of S. Agnese, as follows:—

“ Fama refert sanctos dum retulisse Parentes,
Agnem, cum lugubres cantus tuba concrepuisset,
Nutricis gremium subito liquisse puellam,

Sponte trucis calcâsse minas rabiemque tyranni.
 Urere cum flammis voluisset nobile corpus ;
 Viribus immensum parvis superasse timorem,
 Nudaque profusum crinem per membra dedisse,
 Ne Domini templum facies peritura videret :
 O veneranda mihi sanctum decus alma pudoris,
 Ut Damasi precibus faveas precor inclyte martyr."

THE CHAPEL AT THE EXTREMITY is of the plainest description, and the altar is faced with Greek or Carrara marble, of which the surface is unpolished.

In the right-hand nave the THREE LATERAL CHAPELS are all contained within arched recesses without balustrades or other protection, and of the plainest description, containing nothing worthy of remark, with the exception that the altar pictures of all three are painted *in fresco*, and that the altar of the central, or SECOND CHAPEL, is faced with small square tablets of porphyry and surrounded by a border of mosaic in pieces, red, blue, and golden. The CHAPEL AT THE EXTREMITY is precisely similar to the chapel at the extremity of the left-hand nave. One or other of the chapels, either in the right or the left hand nave, is distinguished by the title of the Capella di Madonna, where, as stated by Nibby, there is to be observed a head of our Saviour, sculptured by Michael Angelo, which I do not remember to have seen anywhere.

The CHOIR is elevated by two steps above the middle nave, ascending, as it were, by a double branch on each side the high altar, which here is comprehended within the area of the middle nave, and occupies a space where it would seem there was once an enclosed presbytery, a mode of construction conformable to the early Christian practice, such as was described in the church of S. Clemente.* The pavement is composed of inlaid marble, with a few tablets of porphyry square and circular, and some tablets of granite. The absis at the extremity is of spacious dimensions, and the semidome is lined with mosaic, supposed to have been executed in the seventh century, representing three figures on a ground of gold, and underneath the name Agnese inscribed in golden letters on a ground of blue. The lower concave, which is divided from the semidome by a broad band or frieze of porphyry, is for the most part sheathed with

* See vol. i. page 7, and vol. ii. page 333.

Hymettian marble, with the exception of the space occupied by a fresco painting in the middle: there are to be observed, however, included in the sheathing, several tablets of porphyry. Upon the wall also, flanking the absis, there are the remains of a pair of porphyry pilasters, which from their position appear to have originally belonged to a range of columns of the same material that formerly divided the naves, and have been replaced by those already described. The probability of such being the case is corroborated in some degree by the appearance on the gable wall, above the arch of the absis, of the remains of several small pilasters of porphyry corresponding with the small columns before described belonging to the galleries above the side naves; so that it would seem that the gallery originally surrounded all four sides of the church instead of three sides as it does at present. Finally, there is to be observed within the absis a pontifical chair of uncouth form, very much exceeding the ordinary size, and formed of different sorts of unpolished marble.

The HIGH ALTAR, situated, as before stated, in the middle nave, is elevated by a quadruple flight of three steps within a square enclosure, bounded on one side by the choir, and on the other three sides by a balustrade of which the balusters and cornice are of Hymettian marble inlaid with giallo antico. The pavement within the balustrade, like the pavement of the choir outside, is composed of inlaid marble, porphyry, and granite. The altar, rising from the middle of the enclosure, consists, in the first place, of a square basement of various sorts of fine marble, comprising, together with bianco e nero, brocatello, breccia tracagnina, &c., many sorts of alabaster, and here and there lapis lazuli. Upon this basement are planted four very fine Roman Ionic columns of porphyry, with capitals, torus, and plinth of white marble, that support an octagonal dome of which the outer surface is formed of Porta Santa marble very highly polished and divided at the eight angles by ribs consisting each of a flat stripe of brocatello between two convex mouldings of white marble. An octagonal base, a foot or a foot and a half in breadth, and below the base an entablature, of which the frieze contains an inscription that I omitted to copy, intervene between the dome and the columns. The columns are elevated on pedestals of Hymettian and Porta

Santa, whose plinth and base are Hymettian and Porto Venere ; and upon the outer faces of each dado are engrafted tablets of white marble bearing the Papal arms sculptured in bass-relief. Underneath the dome, placed upon the basement, is a small statuette of S. Agnese, whose remains are said to be deposited immediately underneath, and in honour of whom several lamps, formed after a very beautiful model, are kept continually burning on all three sides of the cornice of the balustrade : each lamp is of copper-coloured bronze in the form of a pomegranate resting on the stalk, and, as if bursting from ripeness, cleft from top to bottom in four fissures, whence, as from the centre of the fruit, the light issues. The statuette in question is a full-length figure in an erect attitude, elevated on a small pedestal of corresponding size of Sicilian jasper with a plinth of porphyry, and holding in the hand a palm-branch : it is a curious Christian relique, of which a fragment only of the original remains, comprising the upper portion of the body, which, with its drapery, is formed of a species of Oriental alabaster called *alabastro verdognolo trasparente* : the head, legs, feet, and hands were renewed in gilded bronze by the sculptor Franciosini. Finally, there is to be observed within the enclosure on the left-hand side of the altar a very beautiful ancient vase of white marble of an oblate form, more than usually flattened, and delicately fluted on the outer surface : it rests, as upon a pedestal, on a beautiful ancient candelabrum, also of white marble, of which the stem is solid and triple sided, each side concave, terminating with three rams' heads at the upper angles, and resting upon three sphinxes' claws.

BASILICA DI S. LORENZO.

The basilica of S. Lorenzo is situated about the distance of a mile and a half from the Gate of S. Lorenzo, on the road, formerly the ancient Via Tiburtina, that leads to Tivoli. It is supposed to have been originally built in the year 330 by Constantine, on ground belonging to a cemetery, the property of a Roman matron and saint, S. Ciriaca,* whose house was situated on the Coelian, on the spot now occupied by the church of S. Maria in Domenica. There are no accounts of its resto-

* See vol. ii. page 240.

rations to be relied on previous to the year 578, about which time it was entirely rebuilt by the Bishop of Rome Pelagius II., after which nothing further is related of it till it was restored about the year 1214 by Honorius III., who at the same time enlarged the building to more than double its former dimensions by blocking up the door upon the eastern gable, demolishing the western gable, converting the old church as it stood to the choir of a new one, and constructing three entirely new naves, with a new entrance from the westward through a portico. Subsequently sundry restorations were made during the fifteenth and the sixteenth centuries; and finally in the seventeenth century, about the year 1647, Innocent X. again restored the building, and left it in the state it is in at present. With regard to the exterior, a convent, including a square brick tower of the middle ages, is annexed to the southern flank, and upon the open space in front of the present entrance on the western gable is planted a column of red granite. The portico is a portion of the building constructed by Honorius III., though, having become much dilapidated and propped up in the course of subsequent restorations, little more of the ancient portion now remains than the entablature, supported by six columns and covered by a modern tiled roof slanting downwards from the gable wall at a very small angle of declination. The architrave is of Hymettian marble and of more than ordinary depth; the frieze is overlaid with mosaic; and the cornice, of which the mouldings are exceedingly overwrought, is of white marble. Of the six columns, the two outer ones are bigio, and the remaining four pavonazzetto spirally fluted. All the capitals are Grecian Ionic, though of irregular tawdry formation, and the pedestals on which they are elevated, as also the torus and plinth, are of white marble. The interior of the portico is broad and spacious; the ceiling nothing more than beams, rafters, and the bare tiles of the roof; but the walls at both extremities are the original walls of Honorius, and painted in fresco on subjects relating to his history, and also to the history of the patron saint, S. Lawrence. One of the pictures relating to Honorius represents the coronation of Pierre di Courtenay, Comte de Auxerre, who was crowned Emperor of the East in this basilica on the 9th of April, 1217; and another represents a contest among several devils who

are struggling for the soul of S. Lawrence, all which pictures are divided in small square panels or compartments. The door which leads into the basilica is in the centre of the portico, and both the jambs of white marble are sculptured on the lower portion with the figure of a lion about to devour an animal its prey, one of which, though both objects are so mutilated as to be hardly distinguishable, appears to be of the human kind, and the other a wild boar. Two similar groups, supposed to indicate the Lombard style of architecture, were referred to in the instance of the church of S. Giovanni e Paolo on the Cœlian, vol. ii., page 237.

The interior is constructed in the form of a triple nave divided by ancient columns that have evidently been collected from several different buildings, and are of different sizes: one, apparently the largest, that I measured, is precisely 11 feet in circumference. There are eleven on each side, and the material, though I cannot specify the respective position of each, is as follows, viz. five red granite, seven grey granite, four granito del Foro, and six of cipollino marble, one of which latter is particularly referred to by Corsi on account of its superior quality. All the capitals, though for the most part irregular, are Grecian Ionic, formed of white marble, the torus and plinth of white marble also, and plain, with the exception of one wrought in a tawdry style in bass-relief. Among the irregular capitals superfluous ornaments, such as wreaths of flowers, &c., are introduced in the volutes; and in the volutes of the eighth column of the left-hand range a frog is interpolated. This column is to be remarked particularly, for it is the identical one that formerly belonged to a temple of Jupiter or of Juno, the singular history relating to which was given, vol. i. page 404, in the description of the portico of Octavia. It may be here as well to mention that the double range of the eleven columns above mentioned that divide the naves are augmented by five more on each side, which latter flank the choir, that, as before stated, comprises the ancient church of Pelagius,—amounting altogether to a double range of sixteen columns. The ceiling of the middle nave is flat and coffered, with painted coffers or panels, and the pavement is opus Alexandrinum, with the exception of a curious piece of mosaic covering an oblong space in the middle. The design

represents two knights on horseback in the lists tilting at each other, and is encompassed by an appropriate border, comprising among various other objects four dragons at the angles. Upon the gable wall close to the entrance on the right-hand side there is to be observed the monument of Cardinal Fieschi, nephew of Innocent IV.: it is a curious structure of the thirteenth century, and consists, in the first place, of an ancient pagan sarcophagus of white marble, in which the remains of the cardinal are deposited, and on its sides is represented an ancient marriage ceremony in bass-relief: the epitaph is inscribed in old letter on the upper moulding. The sarcophagus is placed on the ground against the wall under a canopy consisting of a pediment of Hymettian marble of six or seven feet projection, supported by a pair of Grecian Ionic columns of white Thasian marble. The architrave is divided from the frieze and cornice, or at all events the entablature is divided into two portions, by miniature columns of Hymettian about 18 inches high. The side walls above the ranges of columns are plain and whitewashed, and contain a row of windows. At the extremity of the nave there is to be observed a very fine pair of ambones, of which the one on the right hand, distinguished by the paschal candlestick in front of it, is considerably larger and more lofty than the other, and among its marble sheathing are several large circular tablets of porphyry and serpentine encompassed by mouldings ornamented by sculpture or mosaic; one tablet especially, and a very fine one, is green porphyry. The paschal candlestick is represented by a small white marble column spirally fluted, of which the helices are plain and wrought in mosaic alternately. The other ambo on the left-hand side is sheathed with pavonazzetto, including a few tablets of porphyry. Close to the ambones, and flanking the broad spacious arch that divides the middle nave from the choir, are two monuments that correspond with each other more in position than in construction. The one on the right-hand side belongs, according to an inscription annexed to it, to the family Rondinini, and is surmounted by a pediment in the broken form, supported by a pair of atlantes of extraordinary description, relating apparently to victories in the East, namely, two Tartar soldiers with shaven crowns and mustachios of characteristic fashion, which figures are sculptured of white marble

with drapery of alabaster. Within the open space of the pediment is a portrait in mosaic encompassed with a circular wreath of palm-branches sculptured in white marble to serve as a frame. Below, between the atlantes, is the monumental tablet of black marble bearing the inscription, and underneath is an abundant group of military trophies sculptured on a tablet of white marble in bass-relief, comprising cuirass, shield, sword, spear, flag, quiver full of arrows, battle-axe, and an emblazonment of armorial bearings on a heraldic shield. The monument on the left-hand side is surmounted by a pediment of similar dimensions to the other, supported on a pair of columns of Porto Venere. It comprehends, however, little more than an ordinary monumental tablet engrafted on the wall within the columns.

With regard to the side naves, it must be premised that these, contrary to the ordinary style of construction, are extended on each side the choir the whole length of the building, with a communication all the way round in the rear from one to the other, for which reason, not to depart from my ordinary mode of arrangement, the side naves in the present instance are necessarily limited to the range of eleven columns of Honorius, while the space beyond, including the five additional columns of Pelagius, will be comprehended in the description of the choir. The side naves, therefore, so considered, are covered by a ceiling of unpainted boards and rafters, slanting downwards towards the flank wall. There are four lateral chapels in the left-hand nave, and three in the right-hand nave, and in both naves the entire intermediate space upon the walls is painted in fresco. Beginning with the left-hand nave, the **FIRST LATERAL CHAPEL** merely consists of an altar-table appended to the wall, and surmounted by a pediment supported on a pair of fluted columns painted in imitation of pavonazzetto, as is also the face of the altar. The **SECOND LATERAL CHAPEL** is similar to the preceding, with the exception that the face of the altar is sheathed with fior di Persico, and that a square area in front is enclosed by a wooden balustrade. The **THIRD LATERAL CHAPEL** is precisely similar to the first. The **FOURTH LATERAL CHAPEL**, called the "*Altare privilegiata*," on account of the various privileges and indulgences conceded to those pious persons who do homage at the shrine, is, properly speaking, the entrance to

the Catacombs of S. Ciriaca. It consists in fact, in the first place, of a handsome round-topped arch, of which the crown is composed of fluted mouldings of bigio marble, and is surmounted by a pediment of Hymettian, supported on a pair of pilasters or rather pedestals of breccia di Francia, surmounted each by an angel's head and pair of wings instead of a capital. Within the arch there is a descent by a straight flight of thirteen steps, of which the white stucco ceiling is ornamented in bass-relief, and the walls on each side are sheathed with white marble, sculptured in basso and alto rilievo with a representation of human souls in the flames of purgatory. Immediately at the bottom is the closed door of the Catacombs of S. Ciriaca, which door is on the opposite side of a small vestibule, that, expanding to the right and left on each side the steps, comprehends a narrow oblong area. Here the *Altare privilegiata*, of which the altar picture, by Serodine, represents the beheading of S. John the Baptist, is at one extremity; and close on the left hand of the steps is a monument on which the feeble rays of a lamp, which is kept continually burning at the door of the catacombs opposite, shed a faint lustre. The principal object is a figure of Death, sculptured in white marble, which, with a smile upon the fleshless features, as if rejoicing in the prospect of obliterating human reminiscences, appears to be spreading a mantle over the inscription of the sepulchral tablet.

In the right-hand nave the **FIRST LATERAL CHAPEL** is contained within an arched recess. The altar is faced with *fior di Persico*, *brocatello*, and *breccia tracagnina*; and the pediment is supported on a pair of columns, of which the lower portion is spirally fluted, and the upper portion entwined with carved spiral wreaths of vine-leaves; the whole painted in imitation of marble. The **SECOND LATERAL CHAPEL** is similar to the preceding, with the exception that the face of the altar is sheathed with *Cotanella* marble. The **THIRD LATERAL CHAPEL** is precisely similar to the first.

The **CHOIR**, comprising the ancient church of the sixth century, built by Pelagius II., is elevated by a double-branched flight of steps, above the level of the church of Honorius. The two branches ascend one on each side of a small enclosure, encroaching upon the area of the middle nave, as in the instance just now cited in the church of S. Agnese, and within it is the

entrance to a crypt called the Confessional of S. Lawrence. This enclosure is bounded on one side by the choir and on the other three sides by a balustrade, of which the balusters are of Porta Santa and of bigio, and the cornice Carrara, and upon the cornice are placed several ornamental spheres of marble, of different sorts, very highly polished. The upper area of the choir, an oblong space nearly square, bounded on each side by the five columns of Pelagius, was elevated to its present height by Honorius, whereas the ancient level was probably that of the Confessional of S. Lawrence, which will be described presently ; the ceiling is flat and coffered, with richly carved coffers of unpainted wood, and the pavement is composed of opus Alexandrinum. The five columns on each side, planted in the side naves to the extent of about one-fifth of the shaft below the upper level, are of pavonazzetto, fluted, and of the Corinthian order ; in size they are somewhat smaller than the double range of eleven ; and as the intercolumniations lie open to the lower level, a single step of Hymettian is constructed in front, and a low bench of pavonazzetto and Hymettian is placed before the step for the sake of security. The ancient entablature rests upon the columns on both sides of the choir, and upon the entablature are small columns that support round-topped arches, which apparently formerly belonged to a gallery, such as was just now described in the church of S. Agnese. The soffits of the arches are sheathed with white marble, curiously wrought in bass-relief, and the small columns are pavonazzetto fluted, one spirally, and the rest in the ordinary manner. Above the arches rises an attic, painted in an arabesque pattern in fresco, and containing a row of windows. The extremity is bounded by a brick wall, about eight feet in height, in front of which in the centre, and elevated by four steps, is a pontifical chair of white marble, sheathed with tablets of marble, mosaic, porphyry, and serpentine. Close in the rear of the wall, planted on the lower level, are two fluted columns of pavonazzetto, of larger calibre than those at the sides ; above these rests the entablature, and above the entablature is a brick wall, painted in an arabesque pattern in fresco, that appears to have replaced arches and small columns similar to those on the sides, inasmuch as some of different material, one especially of green granite, are built up in the masonry.

With regard now to the space which, lying on the lower level, must necessarily be included with the choir, it is, as before stated, a continuation of the side naves, that is to say, bounded by the five columns of Pelagius on one side, and on the other by the flank wall of the church, though this latter portion of the wall has a bare, unfinished appearance. Proceeding to the extremity, by either one nave or the other, the space in the rear consists of an oblong, empty-looking passage or corridor, of which the ceiling is composed of rough boards, slanting downwards towards the outside like the ceiling of the side naves; the pavement is composed of red tiles, and the sides are very roughly whitewashed. Here, standing in the middle and facing either extremity, we are on one side close in the rear of the pontifical chair above referred to, and on the other side close to the spot where was the original entrance upon the eastern gable in the time of Pelagius. At one extremity is an altar of a very plain description, and upon the pavement, close to the gable wall, about the middle of the corridor, is a very large white marble sarcophagus, of which the sides are sculptured in bass-relief with a representation of a vintage, comprising vines laden with bunches of grapes, children carrying full baskets, birds, &c. Whether belonging or not to the ancient church of Pelagius, the receptacle, on account of the conformity of the subject of the bass-relief to the bass-reliefs on sarcophagi of the Constantias, and to the mosaic ceiling in the church of S. Costanza,* is supposed to have been constructed during the early period of Christianity.

The HIGH ALTAR is situated at the entrance of the choir, planted on the upper level under a canopy. The canopy is in the form of an octagonal dome, divided by miniature columns of Hymettian, about twenty inches in height, from an architrave of Hymettian, the latter resting on four columns of porphyry, of which the white speckles are particularly bright and distinct, and the purple ground is varied here and there by large clouded blotches of a darker hue.

The CRYPT, or Confessional of S. Lawrence, lies immediately underneath the high altar. Passing within the balustrade above referred to, a flight of eight steps descends to a small

* See page 13.

oblong space, of which the perpendicular walls are sheathed, and the bottom is paved with marble of different sorts. Here the door is protected by a gilded iron grating, above which is the following inscription, relating to the bodies of S. Lawrence, S. Stephen, and S. Justinian, which are said to be buried in the crypt: "Hoc sub fornice tumulata jacent corpora SS. Stephani protomartyris; Laurentii Diaconi, et Justinii, Presbyt. et Martyr." The area of the space within is square, or nearly so, and the ceiling is a flat, elliptical vault, supported by twelve Grecian Ionic columns, of which four, of Hymettian marble, are planted at the four angles; and eight, viz. four verde antico, two bigio, and two white Thasian marble, stand in the middle, so placed as to surround a massive square tumulus of rough travertino, which is the sepulchre of the saints above mentioned, and is protected by a strong iron grating within the columns; which latter are of somewhat smaller size than those of Hymettian at the angles. A martyr's weight, connected with the sufferings and death of one or other of the martyrs in question, hangs suspended from the iron grating.

THE CEMETERY, OR CAMPO SANTO, DI S. LORENZO.

Within a few paces of the southern flank of the Basilica, and close to the annexed convent, is situated the above-cited cemetery, established by the late pope, Gregory XVI., in the immediate vicinity of the ancient cemetery of S. Ciriaca, whose catacombs undermine the ground hereabouts to a considerable extent. It was consecrated by the cardinal vicar in the year 1834, and since that period the spot has been resorted to as the general place of extramural interment for the Roman population, with the exception of those few persons who by their wealth and station become endowed with the privilege of being buried within the city, and consequently still obtain the honours of magnificent monuments in the principal churches. Hither the bodies of the dead are privately conveyed at the close of the evening, after the Ave Maria, under the charge generally of one or other of the several charitable confraternities established for the purpose, the religious offices appointed by the Roman Catholic ritual for the funeral service having been pre-

viously performed. These latter formalities, however, depending, with regard to the scale on which the obsequies are conducted, on the worldly position of the deceased, display not unfrequently a degree of pomp and circumstance, if one may be allowed to judge by the extraordinary length of the procession and the number of wax candles, sufficient to satisfy, to the fullest extent, even those who are most ambitious of such posthumous honours, and exhibit such an imposing picture of magnificence to the multitude, that as the priests and friars, walking two and two, each bearing in his hand a blazing light, and chanting with sonorous voices the funeral dirge, move slowly along, the very doors and windows of the houses, as the cortége turns the corner at the entrance of every street, fly open from one extremity to the other. Such in fact is the expenditure of wax on these occasions, that, in order to replenish the deficiency and provide for the illumination of the church to which the corpse is on its way, there may always be observed in the rear of every procession a man bearing on his shoulders a long, narrow box, containing a supply of candles, which latter receptacle is not unfrequently mistaken by new comers for a coffin, which it much resembles in length and breadth, though void of angular projections at the sides for the elbows; it is moreover steadied on the back of the bearer by a forehead-strap, precisely as a new empty coffin is carried through the streets of London by the servant of the undertaker, or the canoe of a North American Indian is transported across a *Portage*.

The temper and forbearance of the friars is not a little exercised during these solemnities by the boisterous behaviour of troops of ragged boys who, with an audacity that would hardly be tolerated among any other than a Roman populace, make it invariably a practice to press forward most irreverently, and without any regard to decency, for the purpose of securing the streams of melted wax that fall from the candles, in conical bags of brown paper, such as grocers prepare for their commodities, and which these young buccaneers make fast at the end of a long stick, to suit the present occasion. One boy may frequently be seen to attach himself to one particular friar, and, steadily sticking close to his elbow, as the friar moves along, poke the stick close under the flame of his candle, watching

every movement of the reverend bearer with the most greedy eagerness of air and attitude imaginable, and by all manner of grotesque contortions adapting the position of his own body to every anticipated change of posture on the part of his patron. The good-natured friar meanwhile will ever and anon, not in the least unmindful of his solemn occupation, with throat no less distended, and chanting as loud as ever, throw a kind look slantingly, and by a gentle, well-directed turn of the wrist, pour a copious stream of wax into the receptacle. On arriving at the church, as these processions are generally accompanied, in addition to the riotous boys in question, by a crowd of spectators of the lower classes, the boys and mob together invariably press forward with such rude violence, that those who form the procession and those who compose the crowd become mingled with one another, and all are driven forward into the interior with propulsive force, like people eager to obtain their seats at a theatre on the occasion of a popular entertainment. And now commences a scene of another description; for the wax-gatherers, prepared for a *pêle-mêle* and scramble such as has ensued, come provided with small iron instruments, made expressly for the occasion, like a little shovel, with which they scrape up the wax that has fallen in the scuffle on the pavement, very frequently squabbling and fighting with one another into the bargain, and even after the corpse of the deceased is deposited on the catafalque, and the candle-bearers and mourners are stationed in their places around it, making a wonderful clatter and vociferation. The disturbance notwithstanding is endured by the ecclesiastics engaged in the ceremony with the greatest possible equanimity, and with a demeanour at all events totally free from the affectation of sanctity, though perhaps it may be remarked that the greater the noise and rattling of the iron shovels the louder are their voices and the more rapid their utterance. So soon as the portion of the ceremony performed in the church is concluded, the corpse in ordinary cases is conveyed to a small chamber adjoining, where it is allowed to remain till the evening, and at dusk, as before stated, it is removed to its final destination.

The cemetery, at the time I visited the spot, consisted of two spacious rectangular enclosures, one of which had been appro-

priated to the reception of the dead since the formation of the establishment; and the other, in consequence of its having been found necessary to extend the space, was in the course of construction. The first and nearest to the city, encompassed by a lofty wall on all the four sides, comprehends a square area containing about five acres—a flat paved surface so extensive, that it creates a striking impression of silence and solitude, and the effect is considerably augmented by a black colossal cross planted in the middle, that, symbolical of the Christian faith, stretches its extended arms to the north and to the south, as if it were to gather and preserve, under its Catholic protection, the dead from both horizons. Meanwhile, as the ground without rises on every side in the vicinity, there appears a beautiful rural view of the Campagna and the Tivoli mountains in the distance. The whole surface of the enclosure is paved with selce, and divided into six compartments, each compartment containing sixty-four pits for receiving the bodies of the deceased, who are separated under the following classification, viz.: MEN, distinguished by the letters P. V., *pro viris*; WOMEN, by the letters P. M., *pro mulieribus*; CHILDREN, by P. P., *pro parvulis*; and ECCLESIASTICS, by P. C., *pro clericis*. Each pit is covered by a flagstone that bears one or other of the distinctive initials above mentioned; and the stone being provided with a strong iron ring is removed when occasion requires by an engine consisting of an upright shaft six or eight feet high, planted on a moveable frame mounted on low wheels. A strong piece of timber about fifteen feet long is fixed on the top of the shaft to act as a lever, unequally divided for the purpose of affording greater purchase to the sexton, or whatever may be the proper title of the functionary employed to open the pits previous to a funeral; and a chain and hook are fixed at the extremity of the shorter portion, so that the hook being attached to the ring of the flagstone, the latter, by a slight manual effort of the operator, is lifted from its position. The ceremony of actual interment, though I never witnessed it, since the offices of the church are previously performed, as before stated, is, I have reason to apprehend, from inquiries I made of the friars of the convent of S. Lorenzo, very simple indeed; the rope, at all events, by which the body is lowered into the pit is a clever contrivance; it is in fact a single

rope terminating at the extremity with three ropes, two of which being placed on one side the corpse or coffin and one on the other, and an iron pin being passed through three rings, one of which is fixed to the extremity of each of the three branches, the pin, the moment the body is laid on the ground at the bottom, is removed, and the rope freed by means of a small line attached to the pin that the sexton holds in his hand.

Such is the termination of every ordinary Roman funeral, with which if one were to bring in contrast, which far be it from me to endeavour to do in the way of an invidious comparison, the simply eloquent appendage to our Protestant burial service, the three distinct handfuls of crumbled earth which are successively poured upon the coffin, it were to remark that the latter custom had at all events its origin in the sympathies of human kind at a period long previous to the appearance in the mortal world of the light of revelation, when even in the days of paganism the sprinkling *three times* with earth the body of the unburied dead was an expiatory ceremonial :—

“ Quamquam festinas, non est mora longa, licebit
Injecto ter pulvere curras.”*

The second enclosure is annexed to the preceding at the farther or eastern extremity, so that the eastern wall of the latter, with an open portal in the middle, forms a boundary between both. At the time I was on the spot, the boundary walls, intended apparently to enclose an area of nearly the same extent as before, were not completed, though an efficient system of drainage was in operation, and deep, broad channels were already excavated for the purpose. There were, however, notwithstanding the unfinished condition of the work, a considerable number of monuments, especially on the southern side already constructed, by the style and ornamental appearance of which it seemed evident that it was proposed to suit in the present instance the modernized taste of the times, in which both Roman Catholics and Protestants now agree to follow the custom of their predecessors the ancients with regard to their cemeteries, and, in contradistinction to the undecorated character of the other enclosure, to enliven this place of abode for the dead with the embellishments of art and nature.

* Hor., lib. i. Od. 28.

Upon the northern side, at the time I allude to, the enclosure lay entirely open towards an elevated bank or knoll, on whose summit, surrounded by a rural tract of pasture and arable ground, sheep were quietly grazing. Its sides are perforated by the catacombs of S. Ciriaca, excavated in the native tufa rock, which passages, blocked up within a short distance of the aperture, as it was easy to perceive when on entering, attended by a friar of the convent of S. Lorenzo, I had proceeded for a very few paces, diverge and multiply like a stag's horns at various angles of bifurcation. The breadth and height, however, is not more than sufficient to allow one to advance conveniently, and an overpowering odour from the interior is sufficient to testify beyond all manner of doubt that a numerous colony of foxes have converted the locality to their domicile. On the sides there were to be observed excavated in the tufa three or four niches in which the remains of the dead had apparently been closed up with tiles, though, from the small dimensions, the body must have been necessarily placed there without coffin or sarcophagus. Thus much I was able to perceive by the light of day, so that as there was no object of interest to gratify by further exploration, and as the friar my companion had brought no light with him, I felt no inclination to inhale the fetid atmosphere any longer, and, contenting myself with a momentary glance of the interior, retreated without delay.

DOMINE QUO VADIS.

The situation and the traditionary legend connected with the history of the church above cited having been already given in the description of the Appian way (page 21), it is only necessary to state in the present place that the building is generally supposed to have existed from the earliest period of Christianity; notwithstanding which, the interest derived from its antiquity has not been sufficient to furnish any accounts of restorations to be relied on; and all that appears to have been related of it is that it was in existence in the seventeenth century, and then rebuilt. As regards the exterior, it is of the plainest description, and in dimensions on a par with the smallest of the Roman

churches: the entrance is upon the western gable, which is close to the road.

The interior is constructed in the form of a single nave, the ceiling vaulted with groins, and whitewashed, as are the walls, in a homely, rural style. The pavement is composed of red tiles, and in the middle there is to be observed, encompassed by an iron grating, a tablet of Hymettian marble, bearing the impressions of two human feet, with the print of the heel and toes quite true to nature. Such as they are, though there is no inscription attached to the object, and though at the time when I entered the church, when the door was accidentally open, no person of whom to make inquiry was within, it may be presumed at all events that it can be placed there for no other reason than to corroborate the legend above referred to relating to the miraculous meeting of S. Peter with our Saviour. At the extremity of the nave and on the left-hand side there is to be observed a statue of our Saviour standing by the side of the cross: it is a plaster cast of the original by Michael Angelo referred to in the description of the church of S. Maria sopra Minerva (vol. i. p. 359). On the right-hand side, opposite the preceding, is another statue of our Saviour, of wood, or of plaster, coloured after nature, and dressed in real habiliments, like one of the same description in the little church of S. Anna, at the foot of the Aventine.* The figure in the present instance is invested with a real crown of thorns, wrapped in a tunic of sackcloth painted red, with a real rope for a girdle, and represented kneeling on one knee at the foot of the cross, the face and forehead covered with drops of red paint to imitate blood, and the countenance expressive of extreme agony: one foot resting flat on the ground is made of brass, for the purpose of withstanding the extraordinary wear to which it is exposed by the repeated kisses impressed upon it by pious Roman Catholics.

On each side of the church is one lateral chapel, both of the plainest description, containing no other object of ornament than the altar pictures, which are, in one an *Ecce Homo*, and in the other a *Pietà*. Upon the wall, however, at the entrance of the one on the right hand, between the chapel and the gable

* See vol. ii. page 436.

wall, there is a fresco painting of our Saviour and of S. Peter, and an inscription in Latin under each, comprising exclusively the interrogatory of S. Peter and the answer of our Saviour already cited (page 21): there is also in addition a long inscription in Italian explanatory of the miraculous history alluded to.

The HIGH ALTAR, situated at the extremity of the nave within an absis, is of the simplest construction.

BASILICA DI S. SEBASTIANO.

The situation of the Basilica of S. Sebastian, opposite the Circus of Romulus on the Appian, was indicated page 24. Some say it was built by Constantine, and it is supposed at all events to have had its origin in the third or the beginning of the fourth century, and to be situated on the site of the cemetery constructed by the Bishop of Rome, Callixtus I., about the year 218, in which cemetery S. Sebastian was buried. Like others of the most ancient of the Roman churches, the enlightenment of posterity with regard to its history appears to be in an inverse ratio to the antiquity, and accordingly there are no accounts till the year 1611, when it was rebuilt by the architect Flaminio Ponzio, under the auspices of the Cardinal Scipio Borghese. With regard to the exterior appearance, though holding rank among the seven Roman basilicas, it is inferior to some of the ordinary churches in magnitude, and the frontage hardly exceeds the breadth of sixty feet. The entrance is through a portico supported by three round-topped arches springing from columns, of which two pairs are of red granite and one pair granito del foro.

The interior is constructed in the form of a single nave, the only instance of a single nave among the seven basilicas; the ceiling is flat and coffered with coffers coloured in a very ordinary style, though ornamented with a little gilding. The pavement, of the plainest description, is composed of common red tiles and stripes of coarse marble. Upon the gable wall above the entrance there is to be observed a painting of a saint in fresco by Antonio Caracci.

Upon the side walls there are on the left-hand side three lateral chapels, and on the right-hand side four, all contained

within arched recesses; and there is an additional recess on both sides, above each of which is a painting of a saint by Antonio Caracci similar to that upon the gable, and within each a portal leading to the catacombs of S. Callixtus. Above the arched recesses rises a low attic containing a row of windows, and the cornice is supported by pilasters coloured in imitation of Hymettian marble. Beginning with the left-hand nave, the **FIRST LATERAL CHAPEL**, dedicated to the titular saint of the basilica, and constructed by Ciro Ferri, is protected by iron rails. The altar is contained within an absis whose semidome is lined with white and gold ornaments in bass-relief, and the lower concave with corresponding fluted pilasters of the Roman Ionic order. The altar is elevated by a double branched flight of six or seven marble steps, and upon the altar table are placed in a row nine candlesticks of gilded bronze, exceeding by two the usual number of seven, I know not for what reason: there are also to be observed several votive offerings suspended upon the altar picture, such as lachrymatories of white and of blue glass containing bouquets of artificial flowers. Upon the face is an inscription relating to S. Sebastian, of which the characters, raised upon a tablet of very fine Oriental jasper marked with streaks of brilliantly red purple, are of gilded bronze, and the remaining portion of the surface white marble overlaid with palm branches of gilded bronze and edged with mouldings of verde antico. Below, between the branches of the steps, is a statue of S. Sebastian by Antonio Giorgetti, after a model by Bernini; it is contained within a niche lined with white marble, sculptured in low bass-relief in arabesque and edged with mouldings of giallo antico, with the exception of the portion behind the statue, which, for the purpose of throwing the figure into relief, is covered with dark-coloured stucco, that after all has a rough, unfinished appearance. The statue is of white marble, pierced in many parts of the body and limbs with gilded arrows; it lies extended nearly flat in a supine posture, inclining a little on the left side towards the spectator, the head thrown backward, the chin elevated to the greatest possible degree, and the hair in long locks streaming downwards. The right arm drops across the breast, the left arm lies in front and parallel with the body, while the legs, especially the right leg, as if sympathizing, under the

influence of intense agony, with the action of the head and neck, are drawn up towards the body. The whole figure, which is very slightly draped, is beautifully sculptured. The **SECOND LATERAL CHAPEL** is of the plainest description: the pediment of the altar rests on a pair of fluted pilasters painted in imitation of marble. The **THIRD LATERAL CHAPEL** is similar to the preceding, with the exception that the pediment is curved instead of triangular, and that it is ornamented with gilded mouldings.

On the right-hand side, and in the **FIRST LATERAL CHAPEL**, the pediment of the altar, which is in the broken form and contains within the open space a monumental tablet, rests on a pair of columns of Africano; the face is sheathed with Oriental jasper. There is to be observed upon the flank wall between the preceding chapel and the next a fine monument, comprising a sarcophagus of giallo di Sienna marble, surmounted by a half-length white marble statue of a priest addressing a congregation from a pulpit. The sarcophagus is flanked by a pair of marble statues of infant angels in a kneeling posture, and it is supported by four lion's claws of Sicilian jasper on a plinth of fior di Persico that forms the upper member of a magnificent pedestal. The pedestal is in the form of a projecting curve flanked by lateral rectangular wings; the central portion, bearing an inscription, is of black marble with mouldings of giallo antico, and rests on a base of Africano. The **THIRD LATERAL CHAPEL** is similar to the third lateral chapel opposite, with the exception that the altar picture, instead of being painted in oil, is painted in fresco. The **FOURTH LATERAL CHAPEL** is protected by a low wall or substructure of breccia pavonazza, on which is planted a magnificent railing composed of ornamental iron bars and small Doric columns of gilded bronze, that together support a regularly formed entablature, surmounted by heraldic devices of the papal arms, the star and mountains, one device above each of the columns. The door, contained within a lofty arch of marble that springs from a pair of columns of breccia pavonazza, is of iron grating, corresponding with the rails, and above it a scroll of gilded bronze bearing an inscription. The interior is constructed in the form of a Greek cross upon a square area. The ceiling is a dome, of which the concave, and the spandrils of the four

supporting arches, which form the sides of the chapel respectively, are lined with white stucco ornamented with bass-relief; the soffits of the arches also are lined with coffers of stucco. The altar, constructed within the main arch, opposite the entrance, is not surmounted by an altar picture, but instead by a sculptured group, in white marble, of a pope or bishop accompanied by an angel, both figures in an erect attitude, the former bearing in the hand a palm branch. The pediment is of gilded bronze and its tympanum sheathed with verde antico; it rests on a pair of composite columns of breccia pavonazza with gilded capitals. The side walls, as regards the lower portion, are sheathed, with the exception of a small portal of Sicilian jasper, with giallo di Sienna, and upon the upper portion on the right hand and on the left hand is a large picture contained in a fixture frame of giallo di Sienna, of which the curved top coincides with the enclosing arch. Finally, the marble cornice is supported by four pairs of pilasters of breccia pavonazza planted at the four angles. The CHOIR is elevated by three steps above the nave, and protected by a balustrade of Hymettian marble. Within the balustrade the area is square, and on the side opposite the entrance is an absis containing the high altar. The ceiling is a flattened dome lined with coloured stucco and surmounted by a lantern cupola. Upon the walls on the right and on the left hand, at a height of ten or twelve feet above the pavement, is an open gallery protected by a balustrade of gilded latticed-work; and above and below the gallery the surface is lined, like the inside of the dome, with coloured stucco. On the right-hand side especially, there is to be observed in addition the small door of a repository that contains several reliques, which, according to the account given by the sacristan, a friar of the annexed convent, consist of a fragment of a column to which S. Sebastian was bound previous to his martyrdom, one of the arrows that pierced the body of S. Sebastian, and a block of travertino bearing the impression of a human foot, said to be that of our Saviour. I did not, however, clearly understand, with reference to the impression of the two feet in the church of Domine quo Vadis above referred to, whether the present relique was affirmed to possess a primary claim to a miraculous origin over the other, or whether it was only a copy. The HIGH ALTAR,

within the absis opposite the entrance to the choir, as above stated, is elevated by three steps above the pavement, and the face is sheathed with Porta Santa and bigio marble. The pediment, of more than usual breadth, and of the broken form, is of Hymettian with a frieze of bianco e nero ; it is supported on four composite columns of verde antico with capitals of white marble planted in a row. The pedestals on which the columns are elevated are of Hymettian inlaid with a tablet of alabaster, and surmounted by a double plinth of fior di Persico.

From the nave of the basilica, by a portal from either side, there is a descent to the catacombs of S. Callixtus, who is said to be the first of the bishops of Rome who, at the commencement of the reign of Alexander Severus, converted to the purpose of public cemeteries these extraordinary subterraneous passages, which are supposed to have been excavated in the first instance by the early Romans for the purpose of digging pozzolana for their buildings, and were afterwards increased and resorted to as places of refuge by the Christians in the days of their persecution. The catacombs on the present spot are considered the most extensive of all others in the neighbourhood of Rome, comprehending a regular series of underground passages communicating one with another, it is said, to the extraordinary and even incredible distance of six miles ; it is moreover generally affirmed by the Church authorities that no less than fourteen bishops and one hundred and seventy thousand martyrs were buried here at different periods. By traditional accounts of the Roman Catholic Church the bodies of S. Peter and S. Paul were also originally deposited here, though removed afterwards, one to the celebrated sepulchre under the dome of S. Peter's, and the other to the cemetery of a Roman matron, S. Lucina, adjacent to the Basilica di S. Paolo on the banks of the Tiber. The burial-place at present under consideration was at all events originally called the cemetery of S. Callixtus, and the term catacombs became first introduced during the fourth century.

With regard particularly to the portion of these catacombs to which the public are admitted, it is, for the reasons elsewhere assigned, that is to say, on account of the danger of persons going astray in the interminable recesses, extremely

limited, though the prevailing impression with regard to the vast extent is probably very much overrated. Little, at all events, is known on the subject with any degree of certainty, nor does it appear that any regular survey, though such an operation might be attended with advantage, and might be effected under proper auspices with tolerable facility, was ever attempted. As it is, here as well as in the instance of the other similar entrances to the catacombs that have been before referred to, namely, those of S. Ciriaca and others leading from the churches of S. Martino on the Esquiline, SS. Cosmo e Damiano in the Roman Forum, and S. Maria in Cosmedin on the Aventine, the passage within a very short distance of the aperture is blocked up impregnably. On the occasion when I descended from the Basilica into the interior, accompanied by the sacristan, a friar of the annexed convent, we entered by the door on the left-hand side of the nave, and going down a flight of steps to a depth not many feet below the foundation, we proceeded under and across the building by a somewhat circuitous course upon a level that extended the distance perhaps of one hundred yards altogether, whence we ascended by another flight of steps and re-entered the nave on the right-hand side. The passages in height and in breadth appeared similar to those of the catacombs of S. Ciriaca, and there were also, excavated here and there in the sides, similar niches for dead bodies, scooped as it were in the rudest manner possible in the tufa rock, with a portion of the tiles and mortar originally used to close the sepulchre still adhering to the aperture. These niches may be compared to the upper berths in a steam-packet, and there are in some places, in addition, others of a large size on the ground level; the latter, though now vacant, intended apparently for sarcophagi. There is also to be seen a rude altar, whether or not belonging to the early Christians I cannot say; but an altar which was resorted to in the sixteenth century by S. Filippo Neri, who was the founder of the order of the Oratory, and in the habit of making periodical visits to the seven basilicas, and of passing the night occasionally in these catacombs, as appears by the following inscription to be seen above the altar in question: "Sanctus Filippus Nerus congregat. oratorii fundator per decem annos septem urbis ecclesias visitans, in oratione hîc pernoctare consuevit." There is also

another similar altar close to the above; it is contained within a recess hollowed out of the tufa rock, and above it a small Gothic cross of white marble is engrafted on the tufa.

BASILICA DI S. PAOLO.

The route from the gate of S. Sebastian to the gate of S. Paolo was indicated page 43. Thence proceeding along the Ostian road the distance of about two miles, the basilica above cited is situated on the right-hand side of the road, close to the Tiber. On going thither there is to be observed, about mid distance on the left-hand side of the way, a small wayside chapel, stated by the authorities of the Roman Catholic Church to be built on the spot where S. Peter and S. Paul met and parted on the same day when both were going to martyrdom. The character of the humble edifice would scarcely be noticed were it not on account of a small cross of travertino upon the apex of the gable; and also, engrafted on the wall on one side the portal, a rude bass-relief, sculptured on a small tablet of white marble. The bass-relief represents both the Apostles embracing each other, and is accompanied by the following inscription, taken from the Epistle of Dionysius to Timothy: “In questo luogo si separavano S. Pietro e S. Paolo andando al Martirio, e disse Paolo a Pietro, la pace sia conteco, fundamento della Chiesa, e pastore di tutti li agnelli de’ boni, e guida della Salute dei Giusti. ‘Dionysius in Epistolâ ad Timotheum.’” S. Paul is said to have been put to death a mile and a half beyond the basilica, on the road to Ostia, on a spot where three small churches have been built; one of these, constructed especially for the purpose of commemorating the event, is called by the title “S. Paolo alle tre fontane,” which name is derived in consequence of the supposed miraculous origin of three jets of water said to have spouted spontaneously from the earth in three places where the Apostle’s head, dissevered by the sword of the executioner, bounded and rebounded three times. Notwithstanding, however, that the origin of the building is attributed to the early Christians, little is known of its history, further than that the Cardinal Pietro Aldobrandini employed the architect Giacomo della Porta to rebuild it in the year 1590. Of the other two churches, one

is dedicated to the Saints Vincentius and Anastasius, and the second to the Holy Virgin, under the title of S. Maria Scala Cœli.

The Basilica di S. Paolo is supposed to owe its origin to the Bishop of Rome, S. Silvester, who prevailed on the Emperor Constantine to erect it on ground the property of the Roman matron, S. Lucina, adjacent to the Christian cemetery belonging to that personage. At all events there is said to be at present in existence in the archives of the Vatican a document of the fourth century, namely, a rescript of the Emperor Valentinian II., conveying an order to the Prefect of Rome, Sallustius, to rebuild and extend the structure on a scale of considerably increased magnitude, which operation was then commenced accordingly, and was completed afterwards, about the year 400, by Honorius. The Emperor Valentinian III. in the year 438 contributed a confessional of pure silver, and the basilica was subsequently restored and repaired by various pontiffs, whose names, which appear to have been recorded with more than usual regularity, are principally as follow, viz.: Leo I., who was created Bishop in the year 440, ornamented with mosaic one of the main arches, which had been destroyed by fire; he also replaced a large quantity of the silver carried away by the barbarians. Hilarus, about the year 461, contributed liberally to the restoration of the sacred utensils. The Bishop Symmachus, created in 498, rebuilt the principal absis or tribune, ornamented with paintings the vaulted ceiling in the rear of the confessional, and constructed, for the convenience of females of distinction, a gallery, of the same description that has been referred to before in the instance of the churches of S. Clemente, and S. Agnese fuori le mura; the title "matroneo" appears to have been applied to the one in question by the Italian ecclesiastics. Symmachus also repaired a flight of steps at the entrance of the basilica, restored the cantharus in the atrium, and thence conducted water to the baptismal basin in the rear of the main absis. The names of the Bishops Ormisda and John I., are also mentioned as restorers of the edifice between the years 514 and 526. A few years afterwards the basilica is distinctly alluded to by Procopius* in the following terms: "ἔστι δὲ τις νεὼς Παύλου

* De Bello Gothico, lib. ii. cap. 4.

τοῦ ἀποστόλου, Ρώμης τοῦ περιβόλου τέσσαρας καὶ δέκα σταδίου ἀπέχων. Ο τε ποταμος αὐτον παραρρεῖ Τιβερίς.” *Dono I.*, who was created Bishop in the year 676, effected a restoration of the edifice, which, although at the same time he conferred upon it a new dedication, accompanied with an imposing ceremonial, does not appear to have been perfect, for it is recorded that not more than fourteen years afterwards, viz., in 690, *Sergius I.* again repaired the roof and replaced the old beams by others from Calabria. In the year 701 other important additions to the valuables and decorations were made by *John VI.* About the year 720 the Calabrian beams gave way and the roof fell upon the pavement, damaging by its fall the high altar and its silver ciborium; all which dilapidations were repaired by *Gregory II.* and his successor *Gregory III.*, before the year 731. *Stephen IV.* in 770, and *Adrian I.* in 780, contributed embellishments to the interior, and the latter pontiff especially effected some restoration to a portico, which is also referred to by *Procopius*, a few lines after the passage above quoted, and of which there are, it is said, proofs of the existence up to the tenth century; it is stated to have been of such extraordinary length as to have served for a covered way from the city, extending up to the very walls. In the year 801 another fall of the roof was caused by an earthquake, but the damage was immediately repaired by *Leo III.* In the year 844 *Gregory IV.* bestowed several valuable gifts, but in 846 the basilica was sacked by the Saracens, who in a foray plundered the altars and carried away everything portable; notwithstanding which calamity the losses were patiently and successively replaced by *Leo IV.*, *Benedict III.*, *Nicholas I.*, and *Stephen VI.*, between the years 847 and 897. From the latter period, for the space of upwards of a century and a half, the basilica appears to have been altogether abandoned to its fate, nor are there any further restorations heard of until the year 1070, when, in the reign of *Alexander II.*, while *Hildebrand*, afterwards *Gregory VII.*, was apostolic legate at Constantinople, the Roman consul, *Pantaleone*, caused a magnificent door of bronze for the main portal to be made in that city and transported to Rome. Between the years 1099 and 1118, during the reign of *Paschal II.*, the building was struck and set on fire by lightning, though, as there are no accounts of

restorations made immediately in consequence of the event, it is to be presumed the damage was not great; no restorations in fact are recorded for more than a hundred years afterwards, until the reign of Honorius III., who, in the year 1226, ornamented the tribune with mosaics, which were completed after his death by the Abbot Gaetano Orsini. Additions were made to these mosaics by Nicholas III., about the year 1277, after which period the ancient edifice fell once more into an utter state of abandonment for the space nearly of another 150 years, that is to say until the year 1425, when Martin V. intrusted its sacred offices to the charge of a convent of Benedictine monks, whose convent is attached to the building at the present day. Thenceforward subsequent to the revival of the arts, the pontiffs one after another, hardly without exception, appear to have contributed to its improvement and ornament, including particularly Eugenius IV., successor of Martin V., who rebuilt the roof, Sixtus V., who restored the transept and its ceiling, and Pius VII., who, himself originally a Benedictine monk of the annexed convent, repaired the ceiling of the principal nave. And thus, at the period of the reign of the latter pontiff, the edifice had then become, on account of its great antiquity, the abundance of its early Christian reliques, its pure classical form, which had been preserved throughout all its rebuildings, restorations, and casualties, and the authentic character of its history, the most magnificent specimen of an ancient Christian basilica to be seen in all Christendom. At the period in question, situated with the principal entrance on the western gable facing towards the Tiber, it would appear to have been constructed, as regards the interior, in the form of a quintuple nave, divided by columns or single bearing shafts, that supported a flat ceiling. Of these columns a double range of twenty divided the middle nave from the intermediate naves, making forty altogether, of the Corinthian order, of which twenty-four, 52 palms or 38 feet in height, and 16 palms or 11 feet 8 inches in circumference, supposed to have belonged to the Basilica Emilia in the Roman Forum, were of pavonaz-zetto marble with very beautifully cabled flutings, and the remaining sixteen were of Parian marble. The other double range of twenty, dividing the intermediate from the extreme naves, were also of Parian marble. Among the paintings that

ornamented the walls of the middle nave above the columns, were a most curious and interesting series of portraits of bishops and popes, continued in regular chronological succession, including no less than two hundred and fifty-three in number, and comprehending a period of more than thirteen centuries, that is to say, commencing with Leo I. and ending with Pius VII. The pediments of the lateral chapels in the extreme naves were supported on columns of porphyry, and the spacious arch which divided the choir from the middle nave was supported on a pair of marble columns 22 palms or 16 feet in circumference. Above the arch in question were the mosaics of the fifth century executed in the reign of Leo I., and representing our Saviour, together with S. Peter and S. Paul, and the twenty-four Elders of the Apocalypse. The high altar, situated immediately within the main arch above mentioned, was a Gothic structure, surmounted by a canopy supported on four columns of porphyry; and there was also another altar contained within the tribune, whose vaulted ceiling was ornamented with the mosaics of Honorius III. and the Abbot Gaetano Orsini, as before stated. The pediment of the latter altar was also supported by four columns of porphyry. To the above brief sketch may be added that the dimensions of the ancient building are stated to have been 335 palms or $244\frac{1}{2}$ feet in length, and 203 palms or 148 feet in breadth, and that the number of columns that were contained in it amounted altogether to one hundred and thirty-two. This statement, however, can convey but a very faint idea of the splendour of the building when on the night of the 15th of July, 1823, the restoration of Pius VII. being still in active progress, a violent conflagration, that has never been satisfactorily accounted for, burst forth in the principal nave, and rapidly communicating with the remainder of the edifice, raged with such unmitigated fury that within a very few hours all the splendid decorations of the interior, and all the interesting reliques of ancient times that had been accumulating for fifteen Christian centuries, were reduced to a heap of smoking ruins. Such however is the indomitable spirit of perseverance that, from the earliest ages, has characterized the Roman pontiffs in the constructing and upholding their churches, that notwithstanding the extra-mural position of the basilica is highly inconvenient for all modern

purposes, and in spite of the malaria which is generally believed to infest the locality, the shattered fragments of the walls were hardly allowed time to cool before the soil, with which the long-hallowed remains of S. Paul the Apostle are supposed to mingle, was again trodden by the feet of workmen, and a new edifice, on an equal scale of magnificence with the old one, was immediately put in progress.

Before the expiration of the same calamitous year Pius VII. died, and the new basilica, commenced by Leo XII., his successor, was continued by Pius VIII. and Gregory XVI. without intermission; and at the period when I saw it, in the spring of 1842, was in a state of advancement far beyond what might have been expected under all circumstances. I will therefore endeavour to give a slight account of the state the works were in at the time alluded to. With regard, in the first place, to the exterior, there were no remains of the atrium in front of the principal entrance, or of the cantharus mentioned in the beginning, but the portico facing towards the Tiber, with the exception of its roof, a considerable portion of the western gable in rear of it, and a square brick tower on the north-western angle of the gable, the two former especially scorched and considerably blackened from the effects of the fire, had for the most part survived. Of the portico, supported by seven round-topped arches, the roof was replaced by a temporary covering of tiles slanting downwards from the gable wall, and of the body of the building the flank walls, newly built from their foundation, were completed, and a new slight wall was also erected to serve temporarily as an eastern gable, so as to enclose the area of the naves exclusively. For the space beyond, appropriated to choir and transept, which will be described presently, being covered with a roof and sufficiently completed in the interior to serve as a place of worship, had been already duly consecrated. The requisite building operations were being performed almost wholly by criminals or *forçati*, clad in their prison dresses and working continually in their clanking chains, though in all other respects they were under very trifling surveillance as regards any attempt they might think proper to make to regain their liberty. Indeed there seemed to exist hardly any impediment towards their putting such a purpose in execution, for the military guard on the spot consisted only of two sentries, both appa-

rently careless and absorbed in their own reflections, and the civil superintendent was evidently so worn out by continual attendance, that he seemed even hardly conscious of his own existence. Meanwhile the *forçati* entered freely into conversation with the visitors, and by converting fragments of marble belonging to the ancient basilica to paper weights and other such ornamental trifles, derived a small profit. Perceiving that the recollection of their crimes excited no painful reflection, I ventured to ask of several the cause of their incarceration, to which interrogatory I had occasion to observe invariably that, as if there were no such word in the calendar as theft or larceny, all gave in effect the same answer, though expressed in different terms. One man, for instance, when I asked him the question, shrugged up his shoulders and replied in an off-handed way “Una rissa;” another in a tone somewhat more grave answered “Gelosia,” and a third came at once to the point without periphrasis, and said “Omicidio.” Not one, however, appeared the least embarrassed or displeased by the inquiry, but continued to enjoy the same tone of ease and hilarity that generally prevailed among the party, although their movements in working were exceedingly deliberate and slothful. The distance is about 300 yards from the portico to the Tiber, where on the river’s banks is erected an ordinary triangle of timber logs for the disembarkation of material, but there are no facilities for the convenient unlading of vessels otherwise than are afforded by the natural abruptness of the river’s bank. Hence the blocks of Carrara marble, travertino, granite, &c. are conveyed to a mason’s yard, which, provided with sheds on the periphery and all due requisites for the workmen, is constructed on the southern flank of the new building. At the time I was there the *forçati* were for the most part employed in polishing some granite columns, which operation was performed by rubbing the surface with a coarse blue-coloured stone called *maçigno*, of which a block being rendered concentrically concave, and two handles inserted obliquely, two men, standing one on one side of the column which lay on the ground, and one at the other, and each having hold of a handle, were enabled by a simultaneous swinging movement of the arms to move it backwards and forwards without shifting their position.

To proceed now to the interior of the new basilica, as it

appeared at the period in question: the naves, already enclosed by the western gable, the flank walls, and a temporary eastern gable, were still in a roofless condition, and the area was so much obstructed by blocks of material lying on the ground, and by the *forçati* engaged at their labour, that it was nearly impassable. Several of the columns however, in four ranges, intended to divide the space within into five naves as before, were already planted in their places, those especially dividing the middle nave from the intermediate naves, which latter serving instead of the beautiful columns of *pavonazzetto* are of granite, and the same calibre as the others, that is to say, allowing a trifling difference in the actual measurement, 11 feet 4 inches in circumference. The capitals as before are Corinthian, and here and there a portion of the entablature was placed upon the columns; in one or two places a round-topped arch was raised on the entablature.

The TRANSEPT, for such is the renovated form, being separated from the naves by a temporary brick-wall as before stated, and consequently there being no direct communication between, access to the former is only to be obtained by returning to the Ostian road and making application to the Benedictine friars of the convent annexed to the southern flank of the building, which convent, though destroyed by fire at the same time with the old basilica, has since been rebuilt. Admittance on making application is readily granted without further formality, and the visitor is conducted through the convent into the new transept by a door at the southern extremity of the latter. With regard to the area, it is an innovation on the original classical model, and extends at the extremities considerably beyond the flank walls, so as to form the limbs of the Latin cross very unequivocally. The ceiling is flat and coffered with very richly carved white and gold coffers, and the pavement is composed of various of the finest sorts of marble inlaid and polished in the highest style of perfection. The main entablature, of veined Carrara marble with frieze of *pavonazzetto*, is supported by fluted Corinthian pilasters of *pavonazzetto*; and the whole intermediate surface of the walls, with the exception of the space occupied by the temporary wall, and by the chapels, all which will be separately referred to, is sheathed with Carrara marble very highly polished. Upon the main entablature are planted a

row of pilasters that support the cornice at the base of the ceiling, and are painted in imitation of pavonazzetto to correspond with the larger pilasters below. With regard now to the chapels, there are in the first place two placed in the usual position, one at each extremity, four others which, two on each side, flank the tribune or main absis representing the choir, and lastly, planted in the middle of the area opposite the tribune the isolated high altar. The CHAPEL AT THE SOUTHERN EXTREMITY is flanked by a splendid pair of columns of pavonazzetto, which, corresponding with the main pilasters above referred to, jointly support the entablature. The altar is elevated by five steps above the pavement and surmounted by its altar picture, and on each side is a niche containing a marble statue. With the exception of the above-mentioned objects the various other intended decorations remained to be completed. The CHAPEL AT THE NORTHERN EXTREMITY is constructed precisely on the same plan, and was in the same state of forwardness as the preceding. Taking now the four chapels on the eastern side which flank the tribune, beginning at the northern end and proceeding to the southern—the FIRST CHAPEL is contained within an arched recess and is square in area; the ceiling is lined with white and gold coffer, and in the middle, instead of a lantern cupola, is a skylight of modern fashion. The side walls were in an incomplete state, and temporarily painted in imitation of marble and porphyry. The SECOND CHAPEL is oblong in area; the ceiling vaulted with a skylight in the middle. A marble cornice supported on fluted pilasters of Hymettian encompasses the whole interior, and the intermediate surface of the walls is sheathed with fine marble of various sorts, principally Africano and Cotanella. The THIRD CHAPEL next on the southern side of the tribune has in part escaped the effects of the conflagration, and its vaulted ceiling is covered with ancient fresco painting. The upper portion of the side walls is lined with oil paintings, preserved from the old basilica, and the lower portion by a marble dado about four feet in height. The face of the altar is sheathed with porphyry, and its pediment rests on a pair of porphyry columns with capitals of white marble. The FOURTH CHAPEL is oblong in area; the ceiling vaulted and lined with white and gilded coffer, with a skylight

in the middle. The face of the altar is sheathed with alabastro a occhi, and the altar-picture is contained in a frame of giallo antico. The side walls on the right and on the left consist of three portions, of which the upper is a broad entablature of marble, supported by small columns of Hymettian which have been preserved from the ancient basilica; the shafts are fluted and cabled in numerous channels, but worn by the effect of time to a nearly smooth surface. These columns are planted on a base or dado of granite, about four feet in height, that forms the lower portion. The middle portion is recessed to a depth of five or six feet in the rear of the columns; the surface is lined with pilasters of bigio, and the intermediate space sheathed with Carrara. I come now to the partition wall opposite the tribune, which forming a temporary division between the transept and the naves, converted the transept, though a minor portion of the building, to a perfect church for the time being. Here the spacious arch, which, if not already, will be in process of time thrown open, was entirely blocked up, and fashioned in the form of an absis, corresponding with the main absis opposite; the semi-dome and lower concave were accordingly painted in imitation of mosaic and marble sheathing. This temporary absis, which, though producing a considerable change in the ground-plan of the area, created to the fullest extent the desired effect of uniformity, was flanked by a splendid pair of columns of granite 15 feet 1 inch in circumference, with capitals of white marble; which columns were quarried in the neighbourhood of the Lago Maggiore in the time of Napoleon, and transported thither, after remaining several years on the spot, by Gregory XVI.

The CHOIR represented by the main absis, of whose arch the extensive span is ninety feet or thereabouts, appears, like the third chapel, to have escaped to some extent the effects of the conflagration. It is elevated above the level of the transept by two steps of very fine red granite with red and black speckles unusually bright and distinct; the entrance is flanked by eight fluted columns of pavonazzetto, that is to say, four on each side, that, similar to the columns and pilasters before mentioned, jointly support the entablature. The semi-dome contains some of the mosaics of Honorius III. belonging to the thirteenth century, and is covered over the remaining portion with fresco

painting that appears to have been preserved from the ancient basilica ; the lower concave is sheathed with Cipollino marble of singularly fine quality, marked with bright green streaks that from their form and colour resemble the waves of the sea. The pavement is composed of marble inlaid in a pattern resembling a coffered ceiling and very highly polished. In the rear, elevated by five steps, is a white marble pontifical chair of colossal dimensions, three times perhaps exceeding the ordinary proportion ; it is very richly sculptured, and among the ornaments, which are occasionally gilded, are fanciful human figures upon the arms that serve as supporters. Above the chair an entablature of white marble with a frieze ornamented with bass-relief gilded, and with gilded mouldings, stretches across the absis so as to form the chord of an arc, and is supported by four columns of pavonazzetto, so placed as to flank the chair, two on one side and two on the other.

The HIGH ALTAR, constructed on the same spot where the high altar stood before, and where the remains of S. Paul are supposed to have been deposited underneath, stands isolated in the middle of the transept opposite the tribune. It is planted on a polygonal area enclosed within a temporary balustrade of wood painted in imitation of marble, and formed after the fashion of a description of balustrade occasionally met with in the Roman churches, which is sculptured in an open work of bars and cross bars out of a solid block. The altar is a Gothic structure of white Carrara marble ornamented with gilding in the form of a temple, surmounted by a canopy supported on four Corinthian columns of porphyry with richly gilded capitals. The canopy, also of white marble, is in the form of an acute-angled square pyramid or spire, flanked with pinnacles at each of the four angles. Underneath the altar is a small rectangular space, excavated a few feet below the level, called the confessional ; it contains a small altar, and corresponds with the confessional of the ancient basilica, in the year 438, which, as stated in the beginning, was of pure silver, the donation of the Emperor Valentinian III.

The ancient cloister of the Benedictine convent on the southern flank of the building having in part been preserved from the conflagration, the portion that remains is an interesting ruin of a structure which, as appears by an inscription to be

seen on the spot, was built in the early part of the thirteenth century ; that is to say, commenced by the abbot Pietro da Capua, afterwards cardinal, and finished in the year 1215 by the abbot Giovanni d'Ardea. It is a quadrangular enclosure surrounded by an arcade of round-topped arches that spring from columns of curious variety planted in couples on a low wall of marble, and corresponding in character with the columns before described belonging to the cloister of S. John Lateran.* The entablature has for the most part disappeared, but a portion here and there with its frieze of mosaic has been preserved.

* See vol. ii. p. 275.

CHAPTER XV.

THE JANICULUM.

“ Trans Tiberim longe cubat is, prope Cæsaris hortos.”

HOR.

PREVIOUS to entering on the subject of the present Chapter, it may not be amiss to observe relating to the portion of Rome we are now about to visit on the right bank of the Tiber, called in modern Italian “ *Trastevere* ;” and with reference to the position of the boundary-line between the Mons Janiculus and the Mons Vaticanus, laid down in the Appendix to the first volume, page 488,—that the whole tract of elevated ground in question, comprising a lofty ridge upon the river’s bank, may be said to consist of three portions. The SOUTHERN PORTION is the Mons Janiculus, otherwise distinguished, *pars pro toto*, by the term Janiculum, with reference to the site of the fortress built there by Janus, king of the aborigines, a long time before the foundation of Rome and the time of Romulus. The NORTHERN PORTION is the Mons Vaticanus, to which the title Vaticanus was applied at the beginning of the empire, when the Imperial gardens and circus were constructed at its foot, and possibly it may be traced to a considerably earlier period during the republic; though the origin has never been satisfactorily accounted for. Of the above two portions, the southern and more ancient was originally surrounded by a wall, which impinged upon the Tiber at two points so as to comprehend the Ponte Sisto and the Porta Portese within its periphery; but the whole remainder of the ridge lay unenclosed and open, until Leo IV., compelled by the incursions of the Saracens, encompassed the Vatican, S. Peter’s, and the mausoleum of Adrian by a wall extending, like the other, to two points on the Tiber, one a little above and the other a little below the bridge of S. Angelo. From this enclosure, called the Leonine city, and surrounded at present on all parts by a

regular definable line of fortifications, Urban VIII. built a wall along the summit of the high ground as far as the ancient wall of the Janiculum then existing, that is to say, as far as the Porta S. Pancrazio ; and thus including the MIDDLE PORTION with the northern and southern, united all three together. Now in determining the allotment of the territory in question, in arranging the Chapters of the present work, as it became necessary to confine myself to the two divisions of the Mons Janiculus and the Mons Vaticanus, adopted exclusively by the ancients, a doubt suggested itself to my mind whether to include the whole middle portion with the one, or include it with the other, and I certainly should have adhered more closely to the ancient plan of distribution, if instead of including it with the Mons Janiculus, as I have done, I had included it with the Mons Vaticanus ; and this on grounds that, upon entering on the description of the locality, will appear presently. But I was induced notwithstanding to adhere to the other arrangement for two reasons ; first, on account of the clearness that results from being able to define the Mons Vaticanus and the Leonine city by the same limits which are everywhere strictly definable, and next because the whole of the middle portion is commonly known by the inhabitants and visitors of Rome under the title that I have given to it—erroneous though it be.

So much being premised, I propose to enter the Trastevere without any more delay, crossing by the Ponte Sisto. Of the early history of the Ponte Sisto there are no certain accounts further than that a bridge, supposed to be identical with the modern one, is mentioned by the Regionaries under the name Pons Janiculus, and that a bridge existed there in the year 1474, which Sixtus IV. employed the architect Baccio Pintelli to rebuild or restore. Subsequently, about the year 1610, Paul V. conveyed a stream of water over its parapet from his fountain on the Janiculum, which will be described presently, to another fountain constructed also by him at the southern extremity of the Via Giulia, which was referred to vol. i. page 410.

After crossing the bridge a broad thoroughfare leads, with some inflexions at the beginning, but altogether as regards its normal course in a tolerably direct line, westward up the hill as far as the gate of S. Pancrazio, belonging to the ancient walls

of the Janiculum. Now the Porta di S. Pancrazio, the Ponte Sisto, and the theatre of Pompey in the Campus Martius lie in the same direct line from west to east pretty nearly, so that in point of fact we may reasonably conclude, on advancing by the above-mentioned western thoroughfare up the hill, that the whole ground on the right hand or northern side, as far as the Leonine city, about to be comprehended with the Mons Janiculus, was really a part of the Mons Vaticanus, for in Pompey's theatre the echo of the plaudits of the Roman people at the entrance of Mæcenæ are said to have resounded from the Mons Vaticanus.* Though the street is broad, it is exceedingly steep, ill-paved and uneven, and the ascent for a private carriage, though such difficulties are set at nought by the proprietors of hired vehicles, is a serious undertaking. Some distance before arriving at the gate a violent rushing of water may be heard descending from the Fontana Paolina, in a torrent that supplies power to some manufacturing establishments of cloth or paper, and dividing at the bottom into two branches, one proceeds towards the fountains in the Piazza Vaticana, and the other crosses the parapet of the Ponte Sisto, as above stated.

The Porta S. Pancrazio was built by Honorius on the site and in lieu of the gate called Porta Janiculensis, belonging to the walls of Servius Tullius, that stood there before. It was subsequently rebuilt and put in the condition it is in at present by the architect Gio-Antonio de Rossi, under the auspices of Urban VIII., and was called Pancrazio after the name of the saint to whom a church, built a little way outside the gate, is dedicated. From the Porta S. Pancrazio the portion of the walls of Honorius, north of the gate, led formerly nearly straight down the hill to the Tiber, running within a few paces on the northern side and parallel to the street by which we have ascended from the Ponte Sisto. And in this wall near the bottom there was another gate, which exists at present, and will be more particularly referred to by and bye, called the Porta Settimiana. As the wall it belonged to has disappeared it is now an isolated object, and forms the entrance of a long straight street leading from south to north parallel to the river, called the Via della Lungara; and as the Porta di S. Spirito belonging to the Leonine city forms the entrance

* Hor., lib. i. Od. 20.

of the same street at the other extremity, the MIDDLE PORTION of the territory above referred to is thus indicated precisely. It appears probable that the Porta Settimiana is the same gate called the Porta Aurelia, “Πύλη Αὐρηλία,” by Procopius,* who states it to have been called also after the Prince of Christ’s Apostles, in consequence of being situated near S. Peter’s burial-place; and he says it was within a stone’s throw of the mausoleum of Adrian.† With regard to the first definition of its position, Procopius possibly intended to say, not near S. Peter’s *burial-place*, but near the place of S. Peter’s *crucifixion*; for the distance to S. Peter’s basilica, where the remains of S. Peter were then, as is presumed, actually lying, is rather more perhaps than the sense of the term would seem to justify, while the place of S. Peter’s *crucifixion* is only a few paces within the Porta Settimiana, on a spot marked by the present church of S. Pietro in Montorio, which term *Montorio* is, by the way, partly synonymous with that of *Aurelia*. As to the latter definition, since the distance between the mausoleum of Adrian and the Porta Settimiana, instead of a stone’s throw, is three-quarters of a mile or thereabouts, all that can be said is that the expression is after all a vague one, and that there is the more reason to suppose it to have been used inadvertently in the present place, as Procopius applies the very same term again, λίθου βολην, only a few lines afterwards, with reference to the dimensions of the mausoleum of Adrian. Some persons maintain that the Porta Aurelia and the Porta S. Pancrazio were the same, but that cannot be, for Procopius, in the passage first quoted, mentions the Porta Aurelia together with the Porta S. Pancrazio, distinguishing the latter very clearly by the expression ὑπὲρ τοῦ ποταμοῦ Τιβερὶν, *above the river Tiber*; and even if any doubt as to the gate he intended to allude to could exist there, he afterwards in another passage,‡ speaking of it first in the same terms as before, then states explicitly that it was called Παγκρατιανή. There is no doubt therefore that both gates were in existence, and that the latter was called then, that is to say, the middle of the sixth century, by the same title as at present. The portion of the walls of Honorius south of the Porta S. Pancrazio led formerly

* De Bello Goth., lib. i. cap. 19.

† Ibid., lib. i. cap. 22.

‡ Ibid., lib. i. cap. 23.

nearly in a south-eastern direction to the Tiber, and at a spot near the bottom in the same latitude with the Porta Settimiana, and corresponding with the thoroughfare of the Via della Lungara, there was a gate called the Porta Portuensis. Now the walls of Urban VIII., constructed in the seventeenth century, after stretching from the Leonine city from north to south along the summit of the brow as far as the gate of S. Pancrazio, continue the same course for some distance, and then swerving suddenly to the left, though the line is broken all the way by the various angles of the bastions, proceed eastward to the Tiber, crossing the line of Honorius's wall in such a manner as to strike the river about 120 yards higher up the stream. Of the portion of the walls of Honorius, comprising the Porta Portuensis, thus left outside the modern enclosure, there are few vestiges remaining, but in the wall of Urban VIII. the present gate, called the Porta Portese, answering the same purpose as the other, with regard to the modern thoroughfare of the Via della Lungara, is substituted.

Returning now a few paces by the way whence we came, that is to say, proceeding eastward towards the Ponte Sisto, and then turning short to the south a few paces more, we arrive at the magnificent fountain built by Paul V. called Fontana Paolina. This fountain is situated on the most commanding spot that can possibly be imagined, and in front of it, constructed upon the sloping declivity is an artificial terrace, whence the spectator, protected by a low wall like a battlement, has an extensive view of the entire city, including the circuitous course of the Tiber, and the stupendous Farnese palace immediately below in the foreground. The spot may very reasonably be imagined to be the site of the ancient Janiculum, which however the antiquaries suppose to have been situated within the Villa Spada, an enclosure immediately in the rear of the fountain; some even identify a mound of earth or rubbish to be seen there with its substructure. This ancient fortress, the nucleus of the Rome of Romulus, and all her subsequent grandeur, which if not on the spot itself, was at least within a few paces distant, was built, as is supposed, by Janus, first king of the aborigines, in the year of the world 2722, or 150 years before the arrival of Æneas in Italy. It was in fact at such a very early period that Saturn happened at the same time to be driven out of Olympus by Jupiter, and

arriving just then a wanderer in the Tiber, was hospitably received by Janus, and established for himself another kingdom on the other side of the river on the Capitoline, which hill accordingly, before the days of Romulus, was called Saturnia, and is so commemorated together with the Janiculum by the lines of Virgil :—

“ Hanc Janus Pater, hanc Saturnus condidit urbem,
Janiculumque illi, huic fuerat Saturnia nomen.”*

Here the two kings, Janus and Saturnus, so goes the mythology, held their peaceful reign together, under the token of a currency of copper money bearing the insignia of both potentates, a figure of Janus with a wand and a key on one side, and of a ship, with allusion to the ship in which Saturn made his voyage to Rome, on the other. Whatever might have been the state of the Janiculum for many succeeding centuries, it was first surrounded by a wall by Ancus Martius, who at the same time enclosed the Aventine with another wall, constructed the seaport of Ostia, and built the Pons Sublicius,† the first of all the Roman bridges across the Tiber. Many remarkable features of the vicinity may be viewed from the elevated point in question, which is at any rate identified by the lines of Martial, that comprise a remarkably graphic description in very few words :—

“ Hinc septem dominos videre montes,
Et totam licet estimare Romam,
Albanos, Tusculosque colles.”‡

Hence, at all events, even without taking into consideration the beautiful prospect that delights the eye, those persons who are inclined to indulge in reminiscences of the heroic deeds of yore, may figure to themselves the storming of the Janiculum, upon the spot where we are now standing, by Porsena, or may speculate on the position of the royal tent outside the walls, whither Mucius Scævola made his way in guise of a deserter, and for his bravery, though the fable relating to his holding his hand in the fire is not mentioned at all by Dionysius, was rewarded with as much ground as he was enabled to plough round in an entire day, afterwards called the Mucian meadows, and

* *Æneid*, viii. line 357.

† See vol. ii. p. 394.

‡ *Lib. iv. Epig. 64.*

with the price of one day's maintenance of every man and woman in the city, though Rome was in a state of siege at the time, and provisions proportionably dear. Below, upon the Tiber, there may be viewed the spot where the stream was spanned by the Pons Sublicius, memorable on account of the repulse of the Tyrrhenian army by Horatius Cocles, who, crowned with military honours, endowed with a gift of public land on the same terms as Mucius Scævola, and glorified by a bronze statue dedicated to him in the Roman Forum, was nevertheless deemed disqualified in consequence of the severe provisions of the Roman law, by reason of a wound in the hip received in the assault, to serve his country in any capacity, civil or military, ever afterwards. A little below the site of the Pons Sublicius is the point where the patrician virgin Cloelia, a hostage in the camp of Porsena, having made her escape, plunged into the stream at the head of a troop of damsels hostages with herself, and all together swam across the river like so many naiads, for which unjustifiable act Cloelia—such was the value attached by the ancient Romans to a deed of intrepidity—was rewarded by Porsena, at the conclusion of the peace between the Romans and the Tyrrhenians, with a war-horse fully caparisoned, and by the fathers of her fellow-fugitives was honoured with a bronze statue dedicated to her in the Via Sacra. Again there may be seen the spot, supposed to be precisely between the two gates above referred to, namely, the Porta Portuensis and the Porta Portese, where L. Quintius Cincinnatus, when at plough or otherwise at work, upon four acres of land that he possessed there, received the commands of the Senate who had chosen him Dictator, and departing, he forthwith defeated the Volsci and Æqui. The spot in question was distinguished by the title of the Quintian meadows, "*Prata Quintia*," and Livy further states that the site was immediately opposite to the ancient Navalía,* with reference to which it was before referred to, vol. ii. p. 399.

Immediately below the Fontana Paolina is also to be observed the church of S. Pietro di Montorio, called Montorio from the golden colour of the sandy gravel in the neighbourhood, which church, that will be described in the second section of this chapter, is built on the steep side of the descent where

* Lib. iii. cap. 26.

S. Peter is said to have been crucified. Finally, farther down the hill, near the bottom, is the spot where it is supposed that Numa Pompilius was buried, and where his sarcophagus was afterwards discovered 135 years before the Christian æra. Some labourers, as the account is related by Livy,* while ploughing or digging on the land of one Lucius Petilius Scriba, uncovered two large stone chests or coffins, of which the lids were soldered with lead: upon one was engraved a Greek inscription, stating that the remains of Numa Pompilius were buried in it; and upon the other was also an inscription in Latin relating to certain books that were there deposited. Both receptacles being opened in the presence of the above-mentioned proprietor of the soil and his friends, the first, in which the body of Numa Pompilius was said to repose, was found empty, without bones or any the slightest appearances of a human corpse; but in the other were two manuscript bundles of paper bound tight, after the fashion of the ancients with regard to their manuscripts, with waxed cords or bulrushes. One of these manuscripts, concerning the administration of the ecclesiastical law, was written in Latin, and the other, relating to the philosophical tenets of the age, written in Greek; but all, on being examined and found to contain doctrines unsuitable to the temper of the times, were ordered by the Senate to be destroyed, and a fire was accordingly lighted in the Comitium, where they were burnt by the subordinate assistants of the priests at the sacrifices, called *Victimarii*.

To return, however, from the present digression to the Fontana Paolina. This fountain was constructed by the architects Giovanni Fontana and Stefano Maderno, at the expense of Paul V. Borghese, who destroyed the Temple of Pallas, a fine ancient ruin previously existing in the Forum of Nerva, and employed, as it is said, the materials in its construction. It consists of an architectural elevation, of which six Roman Ionic columns of red granite, planted on very lofty pedestals, support the principal entablature; and from five arched recesses, the three central ones the largest and equal in height to the columns, and the two others smaller, excavated within the intercolumniations, rush five splendid cascades of water of proportional calibre to the apertures, in quantity it is said,

* Lib. xl. cap. 29.

taken altogether, even greater than the waters of the Fountain of Trevi, and consequently the most exuberant supply of all the Roman fountains, falling with a thundering crash into a basin of very extraordinary dimensions. Four of the arched recesses are closed by brick in the rear, but the central one, above the jet of water, is open and protected by an iron railing, through which appear the gardens of the Villa Spada, where, as above stated, the actual remains of the substructure of the ancient Janiculum are supposed to be discernible. The upper portion of the structure above the entablature consists of an attic, which though of fantastic form, flanked by a pair of eagles and a pair of dragons or phoenixes, and ornamented at the summit with a cross planted between two blazing urns, is little more than a slight, naked-looking brick wall, constructed exclusively for the purpose of bearing the following inscription in colossal characters, which inscription is surmounted by a bass-relief representing the papal arms and supported by a pair of winged angels :—"Paulus Quintus Pontifex Maximus aquam in agro Braccianense saluberrimis e fontibus collectam, veteribus aquæ Alsietinæ ductibus restitutis novisque additis, xxxv ab milliario duxit." In the above terms, however, which imply that the water was conducted by Paul V. from the Lago Bracciano by means of the ancient aqueduct called the Aqua Alsietina, repaired for the express purpose, Nibby detects a curious error, inasmuch as the Aqua Alsietina was, he says, an aqueduct by which Augustus brought the water, not from the Lago Bracciano, but from the ancient Lacus Alsietinus, now the Lago Martignano, and the aqueduct which Borghese repaired, and brought the water by it from the Lago Bracciano or the ancient Lacus Sabatinus, was the Aqua Trajana, another aqueduct constructed by Trajan. The subject, however, of the Roman aqueducts is by far too complicated for any private individual to presume to enter upon otherwise than cursorily, nor is it possible to become acquainted, even to a very moderate extent, without the assistance of the official authorities on the spot, with the extraordinarily extensive branches of the several ancient channels that, even at the present day, provide a never failing supply of water for the fountains and minor jets that adorn the squares and public thoroughfares, the quadrangles of private dwellings, and issue spouting from the walls in re-

mote places, amounting altogether to an incalculable number, even of the ordinary sized fountains alone to no less than three hundred on a very moderate calculation.

Leaving now the Fontana Paolina, a narrow street or way leads to the church of S. Pietro in Montorio immediately underneath, which spot we will pass by for the present, and continue by a zigzag descent for a little way farther, until we arrive in the thoroughfare before alluded to, that extends from the Via della Lungara and thence through the Porta Settimiana to the Porta Portese. The PORTO DI RIPA GRANDE, which if not so much resorted to as the Porto di Ripetta, is at all events the most extensive quay or wharf in Rome, extends close to the river's banks from a point within a few paces of the Porta Portese as far as the site of the ancient Pons Sublicius, which has been indicated elsewhere; it is immediately opposite the Marmorata on the opposite bank, and having been appropriated more or less to the same purpose as at present during the fifth and sixth centuries, was then known by the title of Ripa Græca, whereas the other bank, the Marmorata, was called the Ripa Romæa. Such as it is, it is by no means calculated to create a favourable impression of the navigation of the Tiber, for very few are the vessels ever to be seen there, and those for the most part small craft of fifty or sixty tons, laden with empty barrels, charcoal, or other such commodities; no place, in fact, can be selected by an idle person rambling about Rome for amusement more deserted-looking and uninteresting. A ferry-boat is said to ply from hence to the other side occasionally, though I certainly never saw one, and in the mean time there are no appearances of magazines or any other buildings, with the exception of a custom-house at the southern extremity, a small solitary column that serves for a lighthouse, and also, embedded in the extensive building of the Ospizio di S. Michele, the rear of which bounds the side opposite the river, a small chapel, which, constructed exclusively for the use of seafaring people who arrive and depart, is dedicated to the Madonna under the appropriate title of S. Maria de bon viaggio. The Porta di Ripa Grande therefore may properly be said to owe its origin to Innocent XI. and the founders of the Ospizio; the custom house or dogana was built by Innocent XII. about the

year 1691, and the lighthouse by Pius VII. about the year 1800.

The OSPIZIO DI S. MICHELE, one of the most extensive charitable establishments in Rome, was originated by a nephew of Innocent XI., by name Tommaso Odescalchi, who after military service with the papal troops, and having passed his youthful days in hunting and other rural amusements, conceived an extraordinary predilection, so soon as his uncle the cardinal was elevated to the papal chair, to the condition of an ecclesiastic; so accordingly without delay coming up from the country to Rome, the sudden bent of his inclination was gratified by church preferment equally rapid, and he was immediately created canon of S. Peter's and almoner. The land on which the building now stands on the banks of the Tiber being purchased for the purpose, the structure was commenced by the architect Mattia de Rossi on the 31st October, 1686, and completed on the 9th April, 1689; its revenues were administered until the day of his death, on the 9th November, 1692, by its first founder, who bequeathed several vineyards and other property to the establishment. In addition to these bequests, Innocent XII., by whom the present extensive scheme of the institution was organized, endowed it with various public edifices in perpetuity, such as the Curia Innocenziana in the Piazza di Monte Citorio, the government post-office in the Piazza Colonna, the Palazzo Baldinotti in the Corso, and the Dogana in the Piazza di Pietra. Clement XI., following up the plan of his predecessor, added to the building a new wing, which was built by the architect Carlo Fontana about the year 1703; a church also was at the same time included within the edifice, and in addition, attached to the part of the structure appropriated as a house of correction, was built a prison, said to be the first prison ever constructed on the panoptic system which has since been so generally adopted, where the occupants of seventy-four chambers were at once subjected to the eye of the director or governor. By Clement XI. also, a studio of the Belle Arti and a manufactory of tapestry were established, as both exist at present. Clement XII., in the year 1735, added a penitentiary for women, known to the common people by the title "Casa delle Donne cative;" and finally Pius VII.,

in the year 1790, built a workhouse or house of industry for girls. The institution altogether, comprehending its various branches, provides schools for the trades and for the arts of painting and sculpture, an asylum for the aged, a penitentiary, and houses of industry and correction, all which separate establishments are combined together within a building consisting of four separate corps de logis, that form the four sides of a spacious quadrangle, said to cover a space of ground equal to 1503 Roman palms in length by 360 in breadth, or 1097 by 263 feet.

Such being the particulars of the establishment related by Morichini,* I have very little to add from personal observation, never having had an opportunity of seeing more than a limited portion of the interior, and then only under circumstances that made the visit an extremely rapid one as it was also unpremeditated, when, being on the spot by chance one day, I requested permission to enter, and, though I had made no previous application, was freely admitted. On the occasion in question, having entered by the western front, I was conducted across the quadrangle to the eastern wing, the line of building before referred to, of which the rear bounds the Porto di Ripa Grande and faces the Tiber. Here, after passing through various parts of the interior, of which I can give no account, accompanied by one of the domestics of the establishment, we arrived in a spacious gallery appropriated as a general studio for students in sculpture, where, among a numerous collection of plaster casts of the most celebrated ancient works of art in the Vatican and Capitoline Museums, there is to be observed a cast of the head and neck, and of a hind leg of one of the so-called bronze horses of Phidias and Praxiteles on the Quirinale. This cast was taken from the original by Canova, and seen with the particular advantage of being able to walk round and observe it from every point of view at a short distance, appears, on a close inspection, more perfect and beautiful than I should have anticipated. Upon the same wing adjoining the general studio, are the small private studios of the artists, the windows facing towards the river and affording a pleasing prospect of the Vigna Cesarini and the Aventine, including the pyramidical

* Degli Istituti di Pubblica Carità, page 102 *et seq.*

monument of Caius Cestius. In one of these apartments that I entered sat an engraver, the plate at which he was at work placed close to the window and the light tempered by a white linen blind drawn down to the bottom. Whatever the particular branch of art followed by the inmates, their education is liberally extensive, including (in addition to the ordinary elements) sacred and profane history, chemistry, anatomy, geometry, and even music. With regard to the various descriptions of trades taught and practised within the building the category is extraordinarily numerous, and there are printers, bookbinders, clothiers, dyers, saddlers, carpenters, joiners, whitesmiths, braziers, tailors, shoemakers, hatters, &c., all maintained and kept continually at work. As I descended at the southern extremity of the wing in question and entered the lower story, I saw several engaged at their various occupations; in one of the rooms below, for instance, a printing-press was in operation, one, however, of the ancient primitive construction, worked by hand; and in a room adjoining there were wool-combers working by hand also, engaged in combing wool, which must necessarily, according to the regulations, be the produce of the country; in another room the wool was being spun by hand, and in another wrought into cloth by hand-looms. In another apartment there is to be seen a simple piece of machinery—an exception from the general practice of the establishment, which appears rather to have for its object to find labour for its inmates than to facilitate labour—for the purpose of shearing the nap of the cloth after it comes from the hands of the weaver. The process in question is performed by means of a large wheel and spindle put in motion by labourers in a room below, that communicate an horizontal progressive movement to the cutting engine, which, being subjected to heavy vertical pressure, passes along the web of cloth tightly extended on a plane surface for the purpose. By the action of the machine, the cutting engine, which consists of two parts like a pair of shears, is made to advance in such a manner that, stopping at minute intervals, the nap, rising between both, is cut off at every halt by the hindmost. Finally I was conducted to one of the rooms where an artist was employed in manufacturing a piece of tapestry, of which the dimensions were, as near as I could judge, 14 feet by 10 feet. The work was altogether performed

by hand, the perpendicular threads of worsted being already arranged in their places upon an enormous frame resting on the ground, the face of the tapestry fronting the window, and the frame slanting on its edge from the window. The artist, without being able to see the effect of his work, sat in the rear of the frame, inserting the horizontal threads by the help of small bobbins fixed at the extremities, and keeping continually in view the picture from which he was copying, placed before him on an easel.

Within the Trastevere district, which is at all events more subject to the papal influence generally than any other part of the city, and situated not far from the Ponte Rotto, in a position that I am unable to indicate more precisely, there existed, in the winter of 1841, one of those establishments where, under the direction of the Jesuits, the "SANTI ESERCIZII" or holy exercises instituted by S. Ignatius, the founder of the order, were performed for the benefit of those persons of the male sex who, owing to the intensity of their devotional feelings, or instigated by a sentiment of remorse and penitence to seek spiritual consolation, were induced to submit themselves to the ordeal. The establishment in question, with a view to carry their object into execution, was conducted under the management of the Cardinal Vicar and twelve directors, by whom a periodical course of discipline was provided for a regular succession of inmates amounting to about sixty, received and kept in seclusion for the space of eight days, and dismissed at the conclusion of the period, with minds, as it may be imagined, debilitated and bodies extenuated, through the exertions of the priests employed to superintend the prescribed forms of penance by a continued course of watching and fasting. An opportunity having been offered me on one occasion of witnessing a part of the performance of the Santi esercizi, I readily availed myself of the proffered kindness, and set forth at half past five o'clock on a dark winter's evening in company with two young Roman Catholic priests who had undertaken to procure me admittance. After crossing the Ponte Sisto, though the streets of Rome are gloomy at night everywhere, even in the Corso, we found it so dark in the Trastevere that we were rather obliged to grope our way than trust to our eyesight, inasmuch that for my own part all the account I can give of the

route is, that we turned to the left at first starting ; neither were my conductors, who were well acquainted with the house, even after arriving at the spot we were seeking, able to ascertain, without some little time and consideration, whether the door were the right one. There was no knocker at all events, but one of the priests gave a gentle rap with his hand and we were immediately admitted. We were conducted in perfect silence up a narrow flight of stairs to one of the upper apartments, when the priest, who had opened the street-door with a mysterious air, desired us in a whisper to remain there until the ceremony of prayers, which was then performing in the chapel, had concluded. As it was evident that strict silence was the practice of the institution, I felt, for my own part, no inclination to infringe upon their rules and regulations ; silence was accordingly preserved, and my companions and myself remained without uttering, either one of the three, an audible tone for the space of half an hour or thereabouts, until he who had conducted us hither appeared standing silently at the door, and beckoned us with his finger to follow him. We followed him across two or three rooms that appeared to me as I passed along to be the rooms of two houses of ordinary size, which had both been thrown into one, and we descended by another straight, narrow, and very steep staircase into a small room hardly more than 10 feet square, immediately at the foot, upon the ground-story. We were now in a sort of little vestibule that lay open to the stairs by which we had descended, and communicated by a single door with a large oblong apartment where the ceremonial of the VIA CRUCIS was immediately about to be celebrated. Here the performers of the vocal music, which is a principal feature of this imposing portion of the *Santi esercizi*, were stationed ; and as it had been previously arranged that we were to be allowed to remain here incogniti with the singers, and as the door of the vestibule was left ajar, we had as good an opportunity of witnessing the proceedings as could possibly be desired.

At the time of our arrival the large apartment in question was filled with a considerable crowd of careworn, melancholy-looking people, fifty or sixty perhaps in number, belonging apparently to the lower and middle classes, dressed in their common

clothes, grouped together at hazard as it were without taking interest one with another, and here and there a lonely, isolated being looking a picture of despair, while a remarkably venerable personage, an aged priest, arrayed in the vestments of his profession, was walking among the penitents indiscriminately, addressing himself to several successively in terms, as it seemed, of comfort and exhortation. Upon the walls of the room, along the sides and at one extremity, there were suspended the usual series of pictures, such as are to be seen in churches, in the Colosseum, and in other places, representing the several stages of our Saviour's passion, in number fourteen altogether, with the exception that, in the present instance, the fourteenth picture, representing the Crucifixion, which occupied the other extremity of the apartment, was substituted by a ghastly figure, as large as life, of the Redeemer on the cross. Within a very few minutes the proceedings of the evening began by the procession of the Via Crucis, of which the commencement was the appearance of a large wooden cross 8 feet in height and painted black, borne by one assistant and a lighted flambeau by another; and then the priest walking in front, immediately proceeded to visit the above-mentioned pictures one after another, and to deliver, on arriving at every one separately, an appropriate homily. The first of the series was the arraignment of Christ before Pilate, and the discourse suited to the subject delivered extempore in a full sonorous tone, was expressed in eloquent language, to which the imposing aspect of the preacher, to whose robust temperament King Priam might be imagined to furnish a prototype, gave additional effect, until, after it had lasted about five minutes, he suddenly stopped, and no less suddenly, and without a moment's hesitation, the singers commenced a beautiful melody that, particularly well suited to the theme, was no doubt pre-arranged for the occasion. It was, perhaps, one of those primitive effusions of the early musical composers that belong to the Pontifical chapels exclusively; and the singers at all events, two fine tenors and a magnificent bass, were of the choir of S. Peter's. When they had finished, and the procession was resumed, the preacher and the penitents, after proceeding once entirely round the apartment, halted at the second picture of the series, where the cross being elevated towards

the picture as before, the preacher delivered another extempore discourse no less appropriate than the first ; and when he had finished, or almost before he arrived at the termination, the singers in the vestibule suddenly struck an harmonious chord and relieved him. The procession of the Via Crucis was continued in this manner by visiting all the thirteen pictures of the series one after another, and illustrating every individual picture by a homily ending with a vocal trio, until a very striking effect that gradually continued to increase was produced on the sensibilities of the audience. The preaching of the Italian ecclesiastics is at all events very energetic, accompanied with a violent tone of voice occasionally, and much gesticulation : in the present instance, the earnest endeavours of the priest to touch the hearts of his proselytes caused him to become himself so excited, that more than once or twice he was compelled to cease altogether from sheer exhaustion. Once in particular when he stopped thus suddenly, and while he stood overpowered and panting for breath, his face streaming with perspiration, the singers, ever at an instant ready to perform their auxiliary service, poured forth a strain of melody so sudden and vivid at the critical juncture that it had the effect of inspiration. By these means the congregation—wrought upon by the mutual co-operation of the preacher and the singers in a manner that probably was arranged previously, and having the appearance of being unpremeditated was the more effective, what with the deep impression produced by eloquent preaching on one hand, and the excitement of their more delicate sympathies by the music on the other—were affected mentally to such a violent pitch, that by the time the procession arrived at the thirteenth picture, and the homily was concluded, their sighs and sobbing and groans became loud and general. And now the black cross being elevated in front of the sculptured representation of our Lord's crucifixion, and the preacher continuing to impress on their minds more fervently than ever the appeal *ad misericordiam*, describing in the most graphic terms imaginable the sufferings of our Saviour on the cross in minute and terrible detail ; while the ghastly figure, the drooping head, livid countenance, deathlike expression of features deformed by large drops of blood that trickled from the crown of thorns upon the bosom, were displayed with consummate artistical skill before

the eyes of the spectators, a sensation so profound was inflicted on the palpable senses of penitents, debilitated as they were by fasting and a continuous state of nervous excitement for some previous days, that while the greater part made manifest their poignant grief by sobbing, groaning, and blubbering, some actually bellowed aloud for very agony. The whole room in fact was brought to a state of uproar, which was not a little increased by one young man especially, who fell into a fit of screaming hysterics, and, in addition to his loud cries that might have alarmed the neighbourhood, struggled so violently that four strong priests with all their united strength could hardly hold him. The old priest, who had concluded his last homily, and having created the intense state of spiritual disturbance above related, might well be pronounced "*functus officio*," now immediately took his departure; and presently, a moderate degree of tranquillity being restored, the melancholy ceremonial was brought to a termination by the performance of the last and most beautiful melody of all, the "*Stabat Mater dolorosa*," which was sung with exquisite pathos.

The state of seclusion in which my companions and myself had hitherto remained in the vestibule was now at an end, and we were invited to make our appearance among the penitents, and to adjourn to an adjoining apartment, whither we went accordingly. This second chamber was about the same dimensions as the first, furnished with rows of benches at one extremity, and at the other extremity there was suspended on the wall a *Pietà*, or group representing the Holy Virgin sustaining on her knees the dead body of our Saviour. The chamber was purposely darkened, and rendered even still more dismal in appearance by a single faint flickering light that gleamed on the figures, which were of the natural size, and painted in natural colours like the figure in the other room. The inmates of the establishment distributed themselves in front of the ghastly spectacle, and there remained, surrounded as it were by the dim shadows of death, some kneeling on the ground, others seated on the benches and hiding their faces with their hands. For my own part, having now witnessed one evening's performance of the *Santi esercizi*, and being perfectly satisfied with what I had seen of the practical effect of the system, I took an opportunity to express my thanks to

the priests who had conducted me hither, and finding they had no inclination to depart for some time longer, I moved out of the room gently without causing interruption, and speedily made my way homewards by the nearest route over the Ponte S. Bartolomeo and the Isola Tiberina.

The ISOLA TIBERINA, called during the middle ages Isola di S. Bartolomeo, the Island of S. Bartholomew, is situated in the middle of the Tiber, a little below the Ponte Sisto. The Tiber in its course from north to south through the city departs twice from its normal direction, first by a bold semicircular sweep to the west and back again, comprehending within its arc the Campus Martius; and, secondly, describing a similar curve to the east and back again, comprehending by its periphery the portion of the Trastevere at present under description. And precisely upon the apex of the latter curve, mid channel, is the Isola Tiberina. The communication from the city to the Isola, and thence to the Trastevere, is preserved by two bridges, one on, the other off the island, the first called the Ponte di Quatro Capi, and the second the Ponte S. Bartolomeo. The PONTE DI QUATRO CAPI, which I have assumed as a point in the southern boundary of the Campus Martius, dividing it from the division of the FORUMS, was originally built by Lucius Fabricius, who held the office of Curator Viarum 60 years before the Christian era; of which fact a commemorative inscription is, it is said, to be seen on both sides the structure above the main arches. The title Quatro Capi is derived from four quadri-frontal Hermes of Janus with which the extremities of the parapets were formerly ornamented, though these objects have been long since removed.

The PONTE S. BARTOLOMEO is supposed to have been built, at what period it is not precisely known—probably, however, at the same time with the Pons Fabricius, since one bridge were of little use without the other—by one Cestius, whether or not a relative of Caius Cestius, or even Caius Cestius himself, seems a matter of doubt, though the bridge was a long time distinguished by the title Pons Cestius. Afterwards, during the reign of Valentinian and Gratian, it was restored by the prefect of Rome, Symmachus, relative to which operation there are now to be seen on the parapets two inscriptions.

The fabulous origin of the island was before related with

reference to the Ponte Rotto and other contiguous objects described in the second volume,* and therefore it will not be necessary now to return to the subject further than to observe that the adventitious cause assigned for its formation, owing to the sheaves of corn being thrown into the river, seems the more probable, inasmuch as the embouchure of the Cloaca Maxima that now appears on the left bank is a sufficient testimony that the ground there at all events has neither receded nor advanced since the days of Tarquin, who constructed the outlet. To commence, therefore, without troubling ourselves with the uncertain causes that led to the island's first appearance, with an event connected with its early history, and referred to by Livy,† which occurred about 62 years after its supposed origin, or 291 years before the Christian era, and first led to its being occupied by houses and buildings as it is at present, the tale related is as follows:—At the period above stated Rome was visited by a severe plague, that ravaged both town and country, to use the identical expression of the writer, like a burning pestilence, and caused so violent a sensation among the authorities, that the Senate determined, after having duly consulted the Sibylline books in the Capitol, to dispatch an embassy to the celebrated god of medicine Esculapius, whose principal temple was in the town of Epidaurus, in the Peloponnesus. The expedition was necessarily postponed for a considerable period in consequence of military operations at that time in progress; but eventually, after the priests had made propitiatory sacrifices, and the people had offered up a general supplication to the deity, it departed. The ship that conveyed the deputation having arrived at Epidaurus, the high-priest of Esculapius presented to the members of that body, as a remedy for the contagious distemper that prevailed, a sacred snake or serpent; of which creatures there were it appears several kept alive in the temple, whether with symbolical reference to the astute qualities required of a medical professor, or on account of the sanative properties superstitiously imagined of the beasts themselves, as is the case even at the present day at the baths of Nassau, where the little harmless snakes in the waters of Schlangenbad, at all events, supply to the source its title, and are believed to impart to the water, so says the

* Page 142 *et seq.*

† Lib. x. cap. 47.

keeper of the baths, medicinal virtue.* The Esculapian snake in question was safely conveyed on the way homeward across the Mediterranean and up the Tiber, but in the process of disembarkation the reptile somehow or other made its escape, and slipping through its keeper's fingers got to the island; which accident it would seem was considered a miraculous indication on the part of the deity of the spot whereon to build him a temple; and a temple dedicated to Esculapius was built there accordingly. At the same time, in commemoration of the expedition to Epidaurus, the island, naturally of a narrow oval form, lying with its longer axis in the direction of the stream, was fashioned at its southern extremity into the form of the bow of a ship, and covered with an encasement of stone formed of blocks of travertino; and, in addition, an obelisk of granite was erected in the middle in imitation of a mast. The island at the present day, from its oval form, is easily reconcilable with the tale related of it, and is about 1200 feet in length, 400 across the middle, and contains, notwithstanding the limited area, a church, a convent, an hospital, and a considerable number of small dwelling-houses of the lower classes. After crossing the Ponte di Quattro Capi, the main straight street, paved in the usual manner with blocks of selce, that leads from bridge to bridge, is bounded on the northern side midway by the hospital of S. Bartolomeo, and on the southern side opposite, expanding into an open quadrangular space or piazza, is bounded by the church of S. Bartolomeo, annexed to the western flank of which is the convent. Of the church, which will be described in the second section of this chapter, it will be sufficient here to mention that it is supposed to be built on the site of the ancient Temple of Esculapius above referred to, and to have received, and given the title "*Bartolomeo*" to the island, in consequence of the body of S. Bartholomew having, as it is said, been deposited within it in the year 983. The convent, according to the account of Morichini, belonged originally to a society of Benedictine nuns, and was transferred by Pius V. in the year 1566 to a congregation of monks of the order of S. Giovanni di Dio Calavita, commonly known by the title Benfratelli, in consequence of using the same words continually as they pass through the streets asking alms, "Fate bene fratelli per l'amor di Dio."

* See Head's 'Brunnens,' art. 'Schlangenbad.'

The hospital was founded in the year 1581 by Gregory XIII., who placed it under the auspices of the Cardinal Vicar in charge of the convent of monks above mentioned, of whom Gregory himself had been a member. The number of patients received annually into the establishment, according to the returns of Morichini, average 1064.* They are for the most part provided with beds in a large apartment on the ground floor, of which the door, protected within by an iron railing, is generally left open during the day, so that the interior of the room and its inmates may be seen from without. The beds contained in this apartment, in a double row, are 50 in number; and in the upper story is another room containing 24. Their dispensatory, administered by the friars of the convent, is subject to the inspection of the Medical College; and the attendance on the sick, performed by the friars also, is under the superintendence of the inspecting physician, who makes two daily visits.

Those persons who are desirous to see the southern extremity of the island, where a considerable portion of the ancient encasement of travertino remains to the present day, must necessarily procure admittance to the garden belonging to the convent, a small enclosure in the rear of that building and of the church, about 14 feet square, that, from its position and elevated height above the river, may be compared, without any very great effort of the imagination, to the forecastle of a ship. Bounded on one side by the building, it is protected on the other three sides by a low wall, and being furnished all round with stone benches, serves as an agreeable place of resort for the friars of the convent, where, as the river craft glide along downwards on the stream of the Tiber, they sit, and smoke, and enjoy their meditations. Hence upon the eastern side there is a descent by a very steep flight of steps, that may be compared to a ship's rope ladder, to the beach, which, whenever the river happens to be tolerably low, affords a sufficient footing of dry land to stand upon and inspect the artificial formation of the bank above alluded to. The form, corresponding with the bow of a ship, may be distinctly recognised, and the encasement of solid blocks of travertino, reduced to a smooth face, is surmounted by a frieze sculptured in bass-relief with appropriate emblems of the Epidaurian embassy, where the serpent may be very clearly distinguished.

* 'Degli Istituti,' &c., p. 48.

The southern portion of the island below the bridges being the smaller of the two, the space is entirely occupied by the church, convent, and the piazza in front; but the northern portion in the rear of the hospital contains three or four narrow byeways that serve as alleys of communication among the small houses that closely occupy the ground, and as a thoroughfare for the horses and mules passing backwards and forwards, laden with wheat and flour, between the city and the floating corn mills stationed between the Trastevere and the island near its extremity. These mills, three or four in number, consist each of a regularly formed wooden house, with sides, gable, and roof, built on a substructure like a barge, and moored by strong chains to granite posts planted on the island. The communication between each mill and the island is preserved by a broad wooden platform, and the movement to the works is given by the stream alone, which rushes with considerable force between the floating object and the land, and turns a water-wheel.

A curious description of FISHING MACHINE may be observed at work continually during the day close to both the bridges of S. Bartolomeo and of Quatro Capi. It consists of two hoop nets fixed at the two extremities of a long pole, made to dip in the water as it revolves vertically by means of a transverse axle, one end of which rests upon the starling of the bridge and the other end upon the gunwale of a small boat moored close by for the purpose. As one net dips, and being carried under the water by the force of the current rises to the surface, a perpetual self-acting process is maintained by means of two short transverse arms fixed to the centre of the axle at right angles to the pole, which arms being provided with a paddle at the extremity, dip alternately with the nets, and consequently acted upon by the force of the current, lift the nets a quarter of a circle above the surface one after another, which action being repeated by net and paddle at every quadrant, the nets dip and rise out of the water in continual succession. Once and only once, though at different times I have waited some minutes on the spot on purpose, had I an opportunity of seeing a fish taken in the net, which nevertheless escaped being captured through the negligence of the boatman, who, whether in a state of dreamy apathy from want of previous success, or fast asleep, failed to observe his prize in time to

secure it. The fish in consequence, a foot and a half at least in length, carried out of the water, and arrived on the apex of the circle, either itself making a spring or by the centrifugal motion, was pitched so violently out of the net upon the gunwale of the boat that it bounded off again, and floated senseless down the stream, belly upwards. The fish was only stunned, and, quickly recovering, dived under water just in time to be seen by the boatman, who was awakened from his stupor by the hallooing of some people on the bridge, and no sooner became aware of his misfortune than he stamped with his feet, and grasping both ears with his hands, swore lustily in Italian.

In order to go to the PORTA SETTIMIANA from the present spot it were as well, after passing over the Ponte S. Bartolomeo to the Trastevere, to take a straight thoroughfare, called the Via della Lungaretta, which diverges within a very few paces on the right hand from the street that leads from the bridge, and runs in a direction a few points northward of west to the church of S. Maria in Trastevere. Arrived at the latter church, we are in the main thoroughfare, that has been before referred to, leading from north to south, and communicating between the three gates, SS. Spirito, Settimiana, and Portese. Hence the thoroughfare in question, under the title Via di S. Maria della Scala, leads straight northward to the Porta Settimiana. Of the Porta Settimiana, relative to the early history of which a conjecture was offered page 90, very little is known by the modern antiquaries, nor does Nibby give any further account of it than by stating, without assigning any reason why or wherefore, that the name Settimiana is derived from the Emperor Septimius Severus, and that it was rebuilt by the Pope Alexander VI. With regard to its present appearance, the walls of the Janiculum, to which it was formerly the entrance from the north, having disappeared, it stands isolated, as before stated, and now forms the entrance from the south to the Via della Lungara; it comprises a remarkably plain elevation of travertino, containing a single arched aperture, and an attic, after the fashion of the ancient triumphal arches, with the exception that it is crowned, in conformity with the practice of the middle ages, by battlements and machicolations. On entering within it, the first object to be observed in the Via

della Lungara is the Palazzo Corsini, which is on the left-hand side of the way, within a very short distance.

The PALAZZO CORSINI belonged originally to the family Riarii, one of whose members the cardinal, nephew to Sixtus V., built the Palace of the Cancellaria ; it came into the possession of the Corsini family through the hands of Clement XII., who purchased it about the year 1730, and employed the architect Fuga to rebuild it. Even previously it ranked among the first rate Roman palaces, insomuch that Queen Christina of Sweden, while she resided in Rome, made it her residence, and remained there till she died in the year 1689. The situation is particularly agreeable, at the foot of the ridge of the Janiculum, with a garden and grounds in the rear, that extend to Urban VIII.'s wall ; at the summit, though I cannot speak from personal observation, for I never was within the enclosure, there is a small casino, whence the well known twelve extensive copper-plate engravings of the city of Rome were taken by Vasi, of whom Piranesi was for some time a scholar. In front is the long, broad, straight street, the Via della Lungara, with the Tiber flowing through its deep channel beyond. The entrance is through a spacious quadrangular cortile, whence a double-branched flight of steps ascends to a suite of nine apartments on the first floor, which contain a first-rate collection of pictures, open to public inspection. It was in this cortile that a memorable skirmish took place on the 28th December, 1797, while Joseph Bonaparte resided in the palace as ambassador of the French Directory, between the French democratic party and the Papal dragoons, on which occasion the young General Duphot, who was about to be married to Joseph's sister-in-law, was killed close to his side by a shot while standing in the balcony, endeavouring to pacify the insurgents. Joseph Bonaparte immediately demanded his passports and departed, and the event was followed not long afterwards by the invasion of Rome by Berthier, and the abduction of Pius VI.*

Those persons who are desirous of seeing the collection of pictures in the palace have no occasion to take any further trouble than make application to the custode who lives in a small apartment on the right-hand side within the entrance arch of the cortile ; but there is also a fine library contained in

* Thiers, ' Révol. Franç.,' vol. vi. page 120 *et seq.*

eight separate rooms in addition to the suite of nine above-mentioned, which is not accessible except on certain days, and then only by making application some time beforehand. This library, which I never happened to see, was established by Clement XII., and is said to contain a rich assortment of books of the fifteenth century, a great number of manuscripts, including some autographs of Queen Christina, and also a fine collection of prints. With regard to the picture-rooms on the first floor, the entrance from the staircase is through a spacious hall or ante-room which is very lofty, and square in area; the ceiling is flat, and immediately below it the walls are encompassed by a pensile gallery that appears to communicate with a corridor outside. Below the gallery is a row of niches containing marble busts with drapery of Sicilian jasper. With regard to the nine rooms that follow, I have not attempted a description of the well-known and magnificent collection of pictures contained there, since nothing short of an ordinary catalogue in detail would answer the purpose; but of the several objects of art in sculpture, as well as relating to the general features of the rooms, I have preserved the following memoranda:—The FIRST ROOM is square in area with a vaulted ceiling; and above the door leading from the ante-room there is to be observed a fine ancient marble bass-relief. On the left-hand side of the apartment, supported a few feet from the ground by brackets on the wall, is an ancient marble sarcophagus, and underneath the sarcophagus a recumbent statue representing the river Tiber. Ranged round the room on pedestals of Sicilian jasper in the form of Hermes inlaid with verde antico and fior di Persico, are four marble busts of females. There are also to be observed, placed on a fine inlaid marble table, a pair of marble busts of females with drapery of Africano, and between these a marble group of two infants. The pavement here, as is the pavement of all the other rooms, with the exception of the third, is composed of red tiles. The SECOND ROOM is oblong, with a vaulted ceiling; upon the upper portion of the walls is a row of circular niches containing marble busts with drapery of Sicilian jasper, and below on the ground placed upon pedestals in the form of Hermes is another range of sixteen busts of white marble with the exception of one of Seneca of black marble or very dark bigio; all

equal in beauty and appearance of genuine antiquity to the busts in the museum of the Capitol. The pedestals are composed of flutings of nero antico and Porta Santa, with upper and lower mouldings of white marble. There are also to be observed in this apartment, placed on a table of verde antico, a small marble bust of a female, a pair of bronze statuettes of Apollo and Diana, and a circular vase of alabaster. Also placed on a table of alabaster, a small marble bust, a group of statuettes in bronze representing Beauty struggling with Time, a similar bronze group of the rape of Proserpine, a bronze statuette, a copy of the statue in the Villa Borghese by Bernini, representing David about to sling a stone at Goliath, and a bronze statuette of Neptune. The THIRD ROOM is a narrow oblong that from its length might be called a gallery; the ceiling vaulted, with a flat vacant space in the middle, and the pavement composed of coloured Dutch tiles covered for the most part with India matting. The jambs and lintel of the portal by which we enter are of breccia corallina, and it is surmounted by a marble arch springing from a pair of columns of breccia corallina flanked by a pair of circular niches containing marble busts. The opposite extremity, though no door is there, is furnished with a corresponding and similar portal to the one above-mentioned, and upon the left-hand side of the apartment is the door that communicates with the other rooms. Among several objects of ancient and modern art to be observed here are, first, at the farther extremity placed between the columns of the portal, an ancient curule chair of white marble which was discovered in the course of the operations undertaken by Clement XII. about the year 1734 in digging the foundation of the new façade of S. John Lateran. It resembles in its form a circular library chair with the back slanting inwards from top to bottom, is very massive, sculptured out of a single block, and ornamented over the whole outer surface in low bass-relief, with figures relating to the chace or war. Such is the form of chair which was used by the ancient Romans in their high places, and such is the affection entertained by all mankind for the emblems of power and dignity that the Bishops and Popes of Rome, ever averse to change the model, as appears by many specimens still in existence, adopted it without any alteration so long as Pontifical chairs were in use in the

Roman churches. In addition to the above object are the following statuettes, in single figures or groups, placed on five fine tables of giallo di Sienna, viz., a bronze group of Jupiter in the form of an eagle and Ganymede, a bronze group of the rape of Proserpine, a bronze statuette of the Venus of Medicis, a bronze statuette of a Faun, a bronze statuette of an athlete represented nude and holding a sword extended in the right hand ; and finally, a bronze marble group of Milo bearing on his shoulders the bull, which latter design, notwithstanding the disproportion that the imagination naturally conceives between the man and the animal, is very admirably executed, without any appearance of exaggeration. The FOURTH ROOM is square, the ceiling vaulted, and the jambs and lintels of the two portals of white Carrara marble. In the middle of the room, elevated on low white marble columns ornamented with a frieze sculptured in bass-relief to serve as pedestals, are two modern marble statues of winged Cupids, one of which holds in its hand a hare, and the other a net full of fish. Both objects are fine pieces of sculpture, and the meshes of the net in particular are wrought with extreme delicacy. In this apartment there are also to be observed, placed on four tables, one of which is of Oriental alabaster, another of a description of marble called by the custode Plasma di Smeraldo, though the colours are green, yellow, pink and purple, and two others of I know not what material,—a pair of fine China jars, and an ancient silver, bell-shaped cup, holding about a quart, that is said to have been taken by the net of a fisherman at sea near the Porto d' Anzo ; the latter, preserved under a glass case, appears blackened by the sea-water. And, finally, there is a very beautiful marble statuette of our Saviour. The FIFTH ROOM is rather two rooms thrown into one, forming a sort of gallery ; it is divided into two compartments by an entablature which, passing across the room, is supported by a pair of columns painted in imitation of giallo antico, with gilded Corinthian capitals. The ceiling of both compartments is similar, vaulted and divided into panels, the panels painted in light arabesque designs. In the second compartment there are to be observed, placed on three tables, one of verde antico, and two of bianco e nero marble of remarkably fine quality, the following statuettes, viz., a bronze group of Venus and Adonis, a bronze

group of two children, one a boy on the back of a goat struggling with another boy standing beside the animal to get hold of a hawk that the latter holds on his hand ; and finally, a bronze group of two fighting gladiators. The **SIXTH ROOM** is square, and the ceiling is painted in arabesque. Here are to be observed, placed on a table of Oriental jasper, a white marble vase formed in the shape of a Lily ; and placed on another similar table, resting in a cup of gilded bronze, is an extraordinarily large lump of amber as big as a man's head, very transparent though reddish in colour ; it was brought, so said the custode, from Palermo. Finally, placed on a table of verde antico, is an amphora of alabaster. The **SEVENTH ROOM** is square, with a vaulted ceiling, and the portals in and out are of white Carrara marble. In this room are to be seen, placed on a table of Oriental alabaster, a group of bronze statuettes representing our Saviour being baptized by S. John the Baptist, flanked by a pair of alabaster urns ; also, placed on a similar table to the above, a bronze statuette of S. Sebastian, suspended by the arm from the branch of a tree and about to suffer martyrdom. On each side of the latter are two small similar bronze groups, one a lion seizing a horse, and the other a lion seizing a bull. The **EIGHTH ROOM** is square, with a plain vaulted ceiling. Here the most conspicuous object is a marble bust of Clement XII. elevated on a wooden pedestal. There are also to be observed, placed on a table of breccia di sette basi, a bronze group of the Laocoon between two large marble busts of females ; also, placed on a similar table, between two busts similar to the others, a bronze group of the young Hercules in his cradle attacked by two serpents, which the infant has seized by the throat and grasps vigorously. The **NINTH ROOM** contains a bust of Clement XII. on a wooden pedestal, the counterpart, both bust and pedestal, of those in the eighth room. Here is to be observed, placed on a table of alabaster, a bronze group of two fighting gladiators between two small marble busts of females, of which the drapery of one is of verde antico, and of the other giallo antico. Also, placed on another table similar to the preceding, a bronze group of Achilles bearing the dead body of Patroclus, between two small marble busts of females. Finally, placed on a table of verde antico, a bronze statuette of Clement XII., which

latter image of his Holiness is placed, by a somewhat extraordinary caprice of taste, between two Cupids. The Cupids, whose profession, with the Pope in the middle, there is no mistaking, are represented each reclining on a cushion of Porto Venere, with a basket filled with human hearts beside one, and a basket filled with roses beside the other.

Upon the crest of the Janiculum close to the Corsini gardens there is a small domain called the Villa Lante, with a casino constructed by Giulio Romano in the year 1524, for Monsignor da Pescia, who held the office of Datario under Leo X., and was the executor of Raphael, as appears by the inscription attached to the monument of the latter in the Pantheon. Subsequently it came into the possession of the family whose name it bears, and thence fell into the hands of the Principe Borghese, who purchased the property in 1824, and disposed of the house, having removed the pictures that it contained, to the French nuns, called Dames de sacre Cœur, belonging to the convent on the Trinita de' Monti. As I never had an opportunity of visiting the spot, I can give no account of the villa or of the casino, otherwise than that the walls of four of the apartments of the latter are said to be painted in fresco by Giulio Romano, on classical subjects connected with the locality, such as the discovery of the sarcophagus of Numa Pompilius, Clœlia swimming across the Tiber, etc.

The FARNESINA PALACE, otherwise called Casino Farnese, is situated in the Via della Lungara, nearly opposite, a little to the northward of the Palazzo Corsini. It was built by the architect Baldassare Peruzzi about the year 1506, for the banker Agostino Chigi, renowned for the magnificent entertainment given to Leo X. within its walls; where the Pope was treated with such devotional homage that all the valuable cups and dishes used by his Holiness at the banquet were afterwards thrown into the Tiber, of which utensils, therefore, it is possible that the silver cup found in the sea, and just now referred to in the fourth room of the Corsini Palace, may have been among the number. Subsequently it came into the possession of the Farnese family, and thence, with the rest of their property, passed into the hands of the King of Naples, who occupies it at present as the residence of the Neapolitan consul, as the Farnese Palace, which is directly opposite, on the other side

of the river, is the residence of the Neapolitan ambassador. The palace is a little retired from the street within a spacious cortile, and annexed to it is an agreeable garden extending eastward to the banks of the Tiber, and bounded on the southern side by a portion of the ancient wall of the Janiculum still remaining between the Porta Settimiana and the river. The east wall towards the water, not more than breast-high, immediately overhangs the rapid current, and the precipitous banks are encased with massive masonry to the edge of the stream and even several feet below the surface. The entrance to the palace from the cortile is upon the northern façade, and the principal objects of interest are contained in two apartments on the ground-floor, where the fresco paintings on the ceiling and on the walls by Raphael and his scholars are still in excellent preservation, notwithstanding the various casualties that have happened to the city since they were executed, including the sacking of Rome by the Imperialists in 1527 and the more recent invasion of the French, whose cavalry were quartered on the premises during their occupation of the city at the period above referred to. The rooms, however, are void of furniture, and notwithstanding that from the solid construction and sound state of the building there are few dwelling-houses in Rome more capable of being made a comfortable private residence, are, on the contrary, remarkably desolate and neglected in appearance. The FIRST OF THE APARTMENTS in question is a large room or hall, of which the vaulted ceiling is occupied exclusively by the fable of Cupid and Psyche, delineated in separate fresco pictures; one, a central painting, representing the council of the gods and the nuptials of the lovers, in figures as large as life; and the remainder, small in size and twenty-four in number, surrounding the larger picture. The latter, arranged in a continuous series of separate groups, relate to the history given in detail by Apuleius in that celebrated mythological fable, of which, since the versions that have been presented to the public at different times are many and various, and as the beautiful allegory that it contains is not very intelligibly developed even in the original, it were not amiss, perhaps, to introduce in the present place a brief summary of the story according to the proper sequency of the events as related by the author. The fable is the more interesting

considered in the light of an intermediate link between two distinct classes of a particular genus of literature,—on the one hand, the marvellous and supernatural, embellished by the magnificent usages and flowery language of the East, which makes a sensible impression on the youthful mind, and on the other the no less wonderful fairy tales, such as ‘Cinderella,’ ‘Ricket with the Tuft,’ &c., so delightful to children. Now the story of Cupid and Psyche, which, from the simple style of the narrative bears no little resemblance to the latter class, is introduced by Apuleius as an episode in a tale, which, from its style and construction, may be said to belong to the former, and bears evident testimony of being derived from the same source as the ‘Arabian Nights’ Entertainments,’ and of having existed a long time before the period of the Roman empire. The tale in question, ‘*Lucius, or the Golden Ass,*’ contains, it is much to be regretted, several passages in the highest degree objectionable, though it is on the whole a humorous and stirring romance, which the author, an African, born at Madaura, a town in Numidia, brought with him, no doubt, from the East, and published some time after he arrived in Rome, where he first made himself acquainted with the Latin language. With regard to the claim of the story to an eastern parentage, its groundwork is as follows. The hero Lucius, a young person of good family, in consequence of an extraordinary desire to be an eye-witness of the feats of magic and metamorphoses of the sorcerers, for whom Thessaly was in those days celebrated, as by the way is in some measure corroborated by the following specimen of children’s poetry,—

“ There was a man in Thessaly, and he was wondrous wise,
 He jumped into a quickset hedge and scratched out both his eyes,
 And when he saw his eyes were out, with all his might and main,
 He jumped into another hedge and scratched ’em in again ”—

sets out on his travels to that country, and arriving there takes up his residence in the house of an inhabitant of the town of Hypata, to whom he carries letters of introduction. Fortunately and unfortunately for Lucius, an opportunity is very speedily afforded him of accomplishing the object of his journey, for the wife of the host happens to be herself a very famous sorceress ; and Lucius, by the assistance of the lady’s-maid, is

enabled, being introduced into an adjoining apartment and looking through a crack in the door, to observe her proceedings. The spectacle that he witnesses thus clandestinely is precisely such as is frequently described in 'The Thousand and One Nights,' in the story of Queen Labe and numerous others. In the present instance, the sorceress, his hostess, after disencumbering herself of her superfluous garments and rubbing herself all over with an ointment taken from a mysterious chest in the apartment, becomes immediately metamorphosed into an owl and flies out of the window. And well were it for Lucius had he been then content ; but, on the contrary, anxious to try an experiment apparently so simple, and eager to experience the pleasure of aërial flight, he invades the vacant sanctuary, rummages the mysterious chest, extracts a box of, not the right, but unluckily of the wrong ointment, and using it as he had seen it used before, its effect, though not quite similar, is not less potent, and he is changed into a donkey. Thence the adventures that follow, commencing with the attack of the house of the host by robbers, and the driving to their cave in the mountains the now quadruped Lucius, in company with his own white horse and others laden with the booty, are extended through eleven books, and, inclusive of voluminous notes, fill one thickish octavo volume and a large portion of another. From the scene of the robbers' cave especially, where a captive Patrician damsel is rescued by her lover, who finds means to enter into the band in disguise as an associate ; where the robbers relate to one another the account of their predatory adventures ; and where the female president of the domestic and culinary establishment is an old woman, the exact prototype of the Dame Leonarda of Gil Blas, Le Sage has evidently borrowed that part of his novel, and there is still farther reason to conclude that he drew it from this source from a passage in the conclusion. For Lucius in the end recovers the human form through the power of the goddess Isis, in whose service he ends his days in the priesthood ; and the supreme pontiff, when he admonishes him at his initiation, expresses the identical moral reflection, with regard to the freaks of fortune, that Le Sage introduces in the motto attached by Gil Blas above the portal of his dwelling. " Eat

nunc," he says, speaking with reference to Fortune, "et summo furore sæviat, et crudelitati suæ materiam quærat aliam," which is precisely the same idea contained in the couplet of Gil Blas,—

"Inveni portum, spes et fortuna valete,
Sat me lusistis, ludite nunc alios."

The eastern origin of the tale of Lucius is still farther corroborated by its having been also written in Greek by Lucian, who, born in the second century at Samosata, a town in Syria, near the Euphrates, had consequently an opportunity of learning the same Eastern tales in his youth as Apuleius; the version of Lucian, however, is considerably more brief than the other, with several variations. The time when Apuleius wrote is not precisely known, though it is generally believed he was nearly, if not absolutely, contemporary with Lucian.

The story of Cupid and Psyche, which is exclusively the offspring of Apuleius's imagination, is introduced, as above stated, as an episode, on the occasion when the captive damsel, above referred to, being overpowered by poignant grief, the Dame Leonarda, notwithstanding the incongruity committed by the author in making such a sort of old woman the narratress of the tale, relates it to console her, and commences precisely as the fairy tales commence in the children's story-books. There lived in a certain city a king and a queen, and they had three daughters, and the youngest, the most beautiful of all, was called Psyche; so beautiful was she, that while both her sisters were speedily betrothed to neighbouring kings, Psyche's charms not only repelled by their splendour all her suitors, who, dazzled by a powerful sense of awe and deference, stood hesitating on the threshold, but even excited the jealousy of Venus and made the goddess her enemy. Venus meditated the destruction of Psyche, and determined to poison her happiness by inspiring her, through the influence of her son Cupid, with the love of a worthless individual; while the poor damsel, her two sisters married and away, becomes so sad and lonely, that her royal parents, anticipating the supernatural destiny that awaits her, resolve to consult the oracle of Apollo, whose reply is delivered in the following ambiguous terms:—

“ Montis in excelsi scopulo desiste puellam,
 Ornatam mundo funerei thalami :
 Nec speres generum mortali stirpe creatum,
 Sed sævum atque ferum, vipereumque malum,
 Qui pinnis volitans super æthera cuncta fatigat,
 Flammâque et ferro singula debilitat :
 Quem tremit ipse Jovis : quo numina terrificantur,
 Flumina quem horrescunt et Stygiæ tenebræ.”*

In compliance with the directions conveyed by the oracle, Psyche, decorated with costly female ornaments, is conducted with funereal pomp, as it were to her grave, and abandoned on the verge of a precipitous rock, where Cupid arriving, and seeing her, instead of executing the commands of Venus, becomes himself enamoured ; and the obedient Zephyr gently lifting the damsel from the ground, bears her in safety to Cupid’s enchanted palace in the valley below. Here commence the mysterious loves of Cupid and Psyche, who for very many days remains an inhabitant of the fairy edifice, where her ears are delighted by invisible musicians, the most delicate viands are brought her by invisible handmaids, and she is wooed, and wedded to an invisible bridegroom.

Cupid informs Psyche that her sisters, aware of her disappearance from the rock, are indefatigable in their endeavours to discover her retreat ; Psyche entreats to be allowed to see her sisters, but Cupid, warning her of the disastrous consequences of an interview, refuses : till Psyche, wearied of being left alone by a husband who takes his departure every morning, and stays away all day on the business of his profession, finally prevails upon Cupid to accede to her wishes. The Zephyr accordingly conveys the sisters to the palace in the valley : and Psyche, especially charged by Cupid to conceal the secret of his invisibility, replies to the innumerable questions proposed to

* “ On nuptial couch in nuptial vest arrayed,
 On a tall rock’s high summit Psyche place :
 Let all depart, and leave the fated maid,
 Who never must a mortal Hymen grace :
 A winged monster of no earthly race
 Thence soon shall bear his trembling bride away ;
 His power extends o’er all the bounds of space,
 And Jove himself has owned his dreaded sway,
 Whose flaming breath sheds fire, whom Earth and Heaven obey.”

PSYCHE, by Mrs. Henry Tighe.

her as well as she is able, and especially declares to her sisters that her bridegroom is an illustrious prince, with handsome, dark whiskers, who passes all his time in field sports and rural avocations. The visit being ended, the sisters, laden with presents of jewels and valuables, are reconducted by the Zephyr to the summit of the precipitous rock whence it brought them.

Psyche, wearied with her monotonous life, again prays Cupid for another interview, which Cupid resists and Psyche repeats the request as before, till Cupid again relents, and the Zephyr, as in the former instance, transports the sisters to the palace. This second interview is the cause of serious misfortune. The wily queens, incredulous of the account related by Psyche of her husband, and mindful especially of the ambiguous allusion in the oracle of Apollo to a winged creature, having extorted from her the fatal secret, not only succeed in making the simple damsel believe she is married to a being of serpent form, but actually persuade her to provide herself stealthily with a lighted lamp and a razor, and waiting till he is fast asleep at night, cut his head off. Without attempting to reconcile the stern cruelty of the act with the character of the artless Psyche, or explain how she could possibly be enabled even by the light of the lamp to see an invisible husband, see him she does at all events; but she beholds, after crossing the apartment on tiptoe, and removing the lighted lamp from its place of concealment—not the hideous monster of her sister's creation—but profoundly sleeping, a figure such as the most capricious of all the capricious young ladies that ever lived would pronounce decidedly beautiful. No wonder then that poor Psyche, stung with remorse at her own disobedience, and pricking her thumb into the bargain with one of Cupid's arrows, which together with the unbent bow lay on the ground, becomes all over in a twitter, and from the lamp, elevated in her tremulous hand above the radiant features of the deity, spills a drop of scalding oil on her lover's shoulder. Cupid, startled by the pain, awakes, instantly unfolds his wings, and flutters away from Psyche, while Psyche, endeavouring to restrain his flight, clings to his foot with all her strength, till she can hold no longer, and falls prostrate on the ground. Cupid, ridden of his fair incumbrance, mounts aloft, and perching for a few moments on the summit of a cypress tree, sits there upbraiding her, and then darting with

the rapidity of a meteor into the air, flies to the celestial regions.

Cupid seeks the abode of his mother Venus, and Psyche in an agony of despair, rushes to a neighbouring river, and throws herself into the water; but the conscious stream refuses to overwhelm the bride of Cupid in its abysses, and lifting her on one of its undulating waves to the surface, tosses her on a flowery bank, on a spot where the rural deity Pan, whispering love tales to one of the nymphs of the stream, sat reposing. Pan offers consolatory advice to poor Psyche, who then betakes herself to the residence, first of one of her sisters, and afterwards of the other; but the insidious women are no sooner made acquainted with her misfortune than, impelled by a similar ambition, one after another they visit the precipitous rock as before, in the expectation of being transported by the Zephyr to Cupid's palace, and hoping to supplant Psyche for ever. Thence springing with fatal confidence from the verge of the precipice, through the unresisting air, they fall, and are dashed to pieces.

To Venus, bathing in the ocean, a snow-white sea-gull whispers in chattering tones the loves of Cupid and Psyche; Venus replies to the gull in a long, angry apostrophe, when Ceres and Juno make their appearance, and endeavour to calm her resentment. Psyche meanwhile, having visited the rural temples of both the latter goddesses, is on her way to seek the presence of Venus, and throw herself at her feet; but Venus, exasperated and determined to thwart her victim, orders four doves to be harnessed to her chariot, and, escorted by a numerous troop of chirping sparrows, which, conscious of their official importance, dare the hawks and eagles of the zodiac as they fly along, is borne through the air to Olympus. Arrived at the palace of Jupiter, Venus petitions Jupiter for the services of Mercury; and Mercury is dispatched accordingly to the earth, charged with orders to publish a captivating reward, to be paid by Venus herself in person to the lucky mortal who apprehends poor Psyche, and delivers her up captive. Psyche notwithstanding finds her way to the palace of Venus, where the wounded Cupid lies confined. Immediately on her arrival, seized by an allegorical being named "*Habit*," and dragged by the hair of the head to Venus, Venus delivers her over to

two other allegorical personages, entitled "*Solicitude*" and "*Sorrow*," for the express purpose of being tormented; but previously condescends herself to ill use her severely, to cuff her, pull her hair, and tear her dress; and finally condemns her to the arduous task of separating in different parcels the various sorts of grains contained in an enormous heap of wheat, barley, millet, poppy-seeds, vetches, lentils, and beans, all purposely mixed together in such a manner that Psyche would never have performed the thing required had not a numerous colony of ants taken pity on her, and turning out their entire six-footed population, worked so vigorously, tumbling one over another in their eagerness to render her service, that Psyche is enabled to report the successful accomplishment of her labour to Venus before nightfall. But Psyche, instead of being rewarded for her pains, is condemned to another trial. Within the scope of the horizon, far distant, on the banks of a river that meanders through a shady grove, a flock of golden fleeced sheep are browsing in the shade, and Psyche is commanded to procure a portion of their wool, and bring it back to Venus. Thither accordingly Psyche sets forth with extraordinary resolution, not, however, with the intention to fulfil the orders of the insatiate goddess, but impelled to make another attempt upon her own life, and drown herself in the water. Arrived on the brink of the stream, Psyche is again protected by sympathizing nature,—a reed, endued with human speech, prevents her fell design, and in lisping voice explains how she may easily perform the required service, in spite of the savage disposition and supernatural qualities of the sheep, which butt people to death with their foreheads, and whose bite is venomous and fatal. Psyche accordingly, profiting by the lively sagacious reed's advice, advances cautiously to the grove, and conceals herself under a plane tree, till the sheep, oppressed by the heat of the day, retire from their pasture, when gathering from the branches of the trees a quantity of the precious material torn by the briars from the fleeces, she returns laden with as much as she can conveniently carry, and thus once more faithfully obeys the commands imposed upon her. The inexorable Venus, instead of rewarding the services of Psyche at least by forgiveness, loads her on the contrary with upbraidings, and the next day allots to her another task, even more difficult and perilous

than that of the day preceding. Psyche is now commanded to ascend to the summit of a far distant mountain, whence from the fissures of a craggy, inaccessible rock issue rivulets of black noxious water; that flowing through the valley below, and thence entering a subterraneous channel, empty themselves into one of the tributary sources of the Styx and Cocytus. Psyche, carrying in her hand an urn to fill with the malignant liquid, arrives at the bottom of the cascade; there she is suddenly startled by the sound of human voices issuing from the talking waters, that warn her in threatening terms to proceed no farther; and as she stands hesitating in dismay, gazing on the ghastly chasm, guarded on both sides the channel by horrid serpents, that, ever watchful at their post, neither close their eyes by day nor by night, she hears articulate sentences addressed to her, such as "Away with you!" "Have a care!" "What business have you here?" "Look ahead!" and so forth. The terrified damsel, therefore, had never dared to advance a step nearer were it not that a compassionate eagle, descending with graceful swoop from a lofty eminence, and floating in the air above her head, addresses her in human language, and seizing in his beak the urn, mounts aloft to the source, and brings it filled to the brim with the deadly beverage. Psyche returns in safety from her arduous journey; but the vengeance of her relentless task-mistress is still implacable, and another still more difficult undertaking is in store for her: finally, as if the trials of the upper world were too trivial, Psyche, now doomed to explore regions beyond the light of day, is sent to the shades below on an embassy to Proserpine. Venus, in consequence of the anxiety of nursing her wounded son, has lost one day of her beauty; and as if it were to be taught by the allegory that female charms emanate from the prince of darkness, the wife of Pluto is petitioned to supply the deficiency, and fill with the fascinating essence a box that Psyche carries with her for the express purpose. Psyche, setting forth on her mission, advances to a lofty tower afar off, resolving at once to obey the command of Venus, and, throwing herself headlong from its summit, enter the shades below by the way common to all mortals. But even the very bricks, in Psyche's cause, are loquacious, and the stately tower, like the river and the reed, gifted with the faculty of speech, admonishes

her, in *Æolian* intonations, to avoid the rash, unpardonable sin of the self-destroyer, for whose ill-fated spirit the lowest pit of *Tartarus* is the eternal destiny. The tower then counsels *Psyche* to proceed to *Tænarus*, a promontory of *Lacedæmon*, whence, within the mouth of a subterraneous cavern, is the entrance to the abode of *Pluto*. Previous to entering the cavern, *Psyche* must provide herself with two cakes to bribe *Cerberus* going and returning, and she must also carry in her mouth two pieces of money, to pay backwards and forwards the boat-hire of *Charon*, who with his own hands will take the money from her lips. The prophetic tower, moreover, foretells that before arriving at the *Styx*, the lame driver of a lame ass will beseech *Psyche* to pick up the sticks which have dropped from the load ; but *Psyche*, inattentive to the request, must pass on. Again, on the brink of the *Styx* a melancholy ghost will pray for one of the pieces of money to pay his passage over the river ; but *Psyche*, still obdurate, must proceed ; and, as also when, immediately afterwards, being embarked in the boat, an old dead man will swim after the crazy craft, and lifting up his putrid arms, with supplicating gestures, beg to be taken on board,—must turn a deaf ear to the solicitation. Landed on the opposite shore, several old women, hard at work with their distaffs, will earnestly importune the assistance of *Psyche*, who must notwithstanding resolutely refuse to lend them aid. Next, one of the two cakes is to be presented to *Cerberus* ; and on her arrival at the palace of *Proserpine*, where *Proserpine* will invite her guest to a sumptuous banquet, *Psyche* must resolutely refuse, and seating herself at the feet of the queen of darkness, be content with brown bread. After the repast, seen but untouched by *Psyche*, *Proserpine* will receive, and return filled with female beauty, the box sent by *Venus*, which *Psyche* must carefully convey to *Venus* by the way she came, disposing of the remaining cake to *Cerberus*, and the money to *Charon* as before. But *Psyche*, both before and after she emerges in daylight from the mouth of the cavern of *Tænarus*, must abstain, as she values her life, from opening the box of beauty.

Such being the instructions communicated by the Tower to *Psyche* for her journey, she sets forth accordingly, and encounters successively all the above adventures, precisely as related ;

till having quitted the cavern of Tænarus in safety, having advanced a considerable distance on her journey homeward, and having successfully hitherto resisted the allurements of female curiosity,—this universal sentiment of feminine nature becomes at last so overpowering that she can resist no longer, and opening the box of Beauty, she inhales a noxious, invisible, Stygian vapour, and drops senseless on the ground. There, stretched upon the arid rock, Psyche would have remained for ever were it not that Cupid, his wound healed by the care of his mother Venus, flies to her rescue, and having first carefully gathered up the narcotic vapour, like the shadow of the shadowless man in the German tale, and replaced it in the box, a gentle touch with the point of one of Love's arrows restores Psyche to existence.

From this moment the good fortune of Psyche continues to be on the ascendant, and the fable is then brought to a rapid conclusion. Cupid flies to Olympus with an humble petition to Jupiter to consent to their nuptials; Jupiter, after a gentle reproach to Cupid for leading him continually into scrapes and being the author of his many vagaries, gives his consent; Mercury is dispatched to command the presence of Psyche; and a council of the gods is immediately called to celebrate the nuptials, where Mercury forthwith introducing Psyche to the gods and goddesses, she tastes a cup of ambrosia and becomes immortal. The nuptial ceremony then being performed, a celestial banquet, of which the viands are cooked at the forge of Vulcan, is prepared; Cupid and Psyche are placed at the head of the table; Jupiter and Juno, and all the rest of the gods and goddesses, occupy places according to precedence; the Hours scatter flowers on the pavement; the Graces pour forth incense; melodious songs are sung by the Muses; Apollo sounds the lyre; Pan plays the flute; and after supper even the haughty Venus, reconciled at last to her daughter-in-law, illuminates the celestial conclave with her smiles, and dances at the wedding.

Such being the history from which Raphael has derived his various designs for the frescos upon the ceiling in question, I proceed to the SECOND APARTMENT, which, lying upon the eastern flank next the Tiber, and comprising together with the preceding room the north-east angle of the building, is called

the Chamber of the Galatea. The area is oblong, and the vaulted ceiling painted in fresco by Daniele da Volterra, Sebastiano del Piombo, and Baldassare Peruggi; the whole surface is divided in two compartments, on one of which is represented Diana drawn in a car by two oxen, and on the other incidents relating to the history of Medusa. This ceiling is encompassed at the base by a border in *chiaro oscuro*, painted by the above artists, in imitation of bass-relief sculpture, with such truth to nature, and the prominence of the objects is rendered so powerfully, that the flatness of the plane surface is hardly reconcileable to the senses. There are also to be observed four lunettes at the four angles, three of which contain coloured fresco paintings comprising small figures, and the fourth, the one upon the north-eastern angle, a colossal head, sketched with extraordinary freedom, in black chalk or charcoal, which, according to an anecdote related of it, was in a few minutes hastily struck off by Michael Angelo, in the absence of the artist Volterra, whom he had come to visit. There, at all events, it has been suffered to remain untouched as a respected monument ever since, in striking contrast with the small coloured figures in the other lunettes. The western side of the room is occupied by the celebrated fresco, painted by Raphael himself, from which the title of the apartment is derived, representing Galatea, standing in a triumphant attitude upright in her floating shell, drawn by a pair of dolphins spouting water as they go, and accompanied by a numerous cortége of graceful Nereids, and of Tritons blowing their horns. The colours of this, as well as of all the other pictures in both apartments, are as fresh and brilliant as ever.

In addition to the above two principal apartments, there are also in the Farnesina Palace two other rooms on the first floor to be visited. Of the first of these rooms the ceiling and the walls are painted in fresco by Baldassare Peruzzi, principally in designs of architecture, with the exception of the frieze and of a representation of the forge of Vulcan over the mantelpiece, both which latter are by other scholars of Raphael. In the second room there is to be seen on the walls a fresco painting of Sodoma, representing Alexander the Great offering the crown to Roxalana; and also other frescos by the scholars of Raphael.

Leaving now the Farnesina Palace, and proceeding northward along the Via della Lungara, the first turning on the right hand is a narrow lane that leads to the ferry boat, whose point of departure on the left bank of the river a little to the northward of the Farnese Palace was indicated vol. i. p. 412. The next object to be observed, without taking into consideration five small churches, those of S. Giacomo, of the Madonna, of S. Francisco di Salis, of S. Maria Regina Cœli, and of S. Giuseppe, which I have not thought expedient to include in my category, is a small fountain on the right-hand side of the street, rather more than midway, of which the water issues in a single jet from the mouth of a circular marble mask in the form of a human face, similar to the marble mask in the portico of the church of S. Maria in Cosmedin, of which the superstitious tale referred to in vol. ii., p. 432, is related. A few paces beyond the fountain, on the western side of the street, is the Palazzo Salviatti, an edifice built by a Florentine architect, Nanno Bigio. It was occupied by Henry III., King of France, during the period that he resided in Rome; and in 1820, Pius VII. converted the ground in the rear to a botanical garden, and presented it to the Sapienza College, in lieu of another establishment of the same description near the Fontana Paolina: there one of the professors of the college delivers on the spot, annually after Easter, a lecture on botany.

The CONVENT OF S. ONOFRIO, annexed to a church dedicated to the same saint, is situated immediately above the Salviatti palace, about mid-height upon the slope of the Janiculum; though the better way to proceed thither is from the northern extremity of the Via della Lungara, whence a street called Via di S. Onofrio, ascending by a uniform acclivity along the side of the hill, leads directly to the spot. The ground in front of the building, like the ground in front of the Fontana Paolina, is levelled in terrace-like form, and commands a magnificent view of the northern part of the city, including S. Peter's and the Vatican, with Mount Soracte in the distance. The convent is a particular object of interest to visitors, in consequence of its having been the residence of Tasso, who passed his latter days and died there; and those persons who

are desirous of seeing the interior are freely admitted. In a corridor of the convent, a little within the entrance, which faces to the eastward, there is to be observed a head of the Holy Virgin, painted on the wall in fresco by Leonardo da Vinci; and in the library is to be seen a bust and an autograph of Tasso, with which exception no other reminiscences of the poet are preserved here that I know of. The autograph consists of clear legible writing that entirely covers a quarter sheet of small-sized letter-paper; and the bust, carefully preserved in a glass case, is of wax, coloured flesh colour as regards the head, and the remainder wood; the resemblance, so said the friar who conducted me, was taken by a plaster cast from the dead body. The chamber is of moderate dimensions, and provided with books rather sparingly, almost exclusively the voluminous works of ecclesiastical and monastic writers, with the exception of a few shelves protected by latticed grating under lock and key, surmounted by a label containing the words "*libri proibiti*," written in large text. These books having been all officially denounced by the censor of the press, and anathematized in the usual manner by a public proclamation, such as, emanating from the Sacred College, may be seen very commonly in all parts of the Papal States placarded on the walls of churches and public buildings, I ventured to ask the friar who accompanied me why, if the books were prohibited by the Pope and the government, they were not destroyed? To which interrogatory he replied without the slightest embarrassment, that the interdiction was at any time removable at the will of the Pope, and that persons frequently obtained the Pope's special permission to read the volumes.

Annexed to the convent, in the rear, and extending from the southern flank, is a garden, a spacious oblong enclosure, containing in the middle a small knoll or bank, where the ground rises several feet almost perpendicularly, on the summit of which are planted a row of eleven young cypress trees; and in front of the cypress trees stood until lately a well-known conspicuous object, seen from all parts of Rome, an ancient gnarled oak, called Tasso's Oak, which in a violent gale of wind in the autumn of 1842 was blown down.

Returning to the Via della Lungara, there is to be observed

on the eastern side of the street, near the northern extremity, a lane diverging to the right hand, which leads to the ferry-boat that departs from a point on the left bank of the river a little below the church of S. Giovanni Fiorentini, indicated vol. i. p. 412. The Porta di S. Spirito, with which the Via della Lungara terminates, as it belongs to the Leonine city, will be described in another place.

CHURCHES

S. BARTOLOMEO.

The position of the church of S. Bartolomeo on the site of the ancient Temple of Esculapius, on the island of the Tiber, was before referred to, p. 105. The origin of the building is supposed to be of great antiquity, though there are no certain accounts related of it until the year 983, when the body of S. Bartholomew is said to have been deposited within its walls. It was rebuilt in 1118 by Gelasius II; after which period nothing farther appears to be recorded till about the year 1512, when it was a collegiate church, and was converted by Leo X. to the minor order of Premonstranses. About the year 1550 it was restored, and a new facade constructed, at the expense of Cardinal Sanctorius, by the architect Martino Longhi the elder. With regard to the exterior as it appears at present, the northern gable, which, together with the convent upon the western flank, occupies one entire side of the small piazza in front, rises in the rear of a portico supported by four ancient columns of granite del foro; and on the front of the portico, just above the columns is the following inscription in colossal characters relating to the body of S. Bartholomew, in which the church is styled, I know not on what grounds, *basilica*. "In hac basilica requiescit corpus S. Bartholomaei Apostoli." In the middle of the piazza, in front of the portico, is painted a small ancient-looking tiled column of white marble. The interior is constructed in the form of a triple nave, divided by ancient columns, seven on each side, supposed to have belonged to the ancient Temple of Esculapius, though some were more probably, as it would appear, in consequence

CHAPTER XV.—SECTION II.

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 “In hâc basilicâ requiescit corpus S. Bartholomæi Apostoli.”
 In the middle of the piazza, in front of the portico, is planted a small ancient-looking fluted column of white marble.

The interior is constructed in the form of a triple nave, divided by ancient columns, seven on each side, supposed to have belonged to the ancient Temple of Esculapius, though some were more probably, as it would appear, in consequence

of the variety of the quality, collected from different buildings ; one, for instance, is Hymettian, two bigio, one red granite, and ten granito del foro ; the capitals are Roman Ionic ; and of a few the torus is sculptured in bass-relief. The ceiling is flat and coffered, with painted panels, of which the mouldings are gilded ; the pavement is composed of red and yellow tiles, interspersed with stripes of marble. Above the entrance, upon the gable, is an organ gallery, supported on a pair of ancient columns of Hymettian ; and upon the side walls above the columns is an attic containing windows.

Of the side naves, of which the breadth exceeds the ordinary proportion, the ceiling is vaulted ; and in each are three lateral chapels contained within arched recesses, of which the entrance arch is ornamented upon the sides and soffit with painting and gilding. The chapels are all similar to one another, each protected by a low marble balustrade, and lighted by a window above the altar. The altar pictures of the first and of the second chapel on one side or the other are attributed respectively to the artists Niccola Ricciolini and Antonio Carracci.

The TRANSEPT is elevated above the naves by a flight of seven steps, which extend the whole breadth of the church from flank wall to flank wall ; and in the portion belonging to the middle nave in the centre is a holy Christian well, protected by an iron grating. At the summit of the steps is a low marble balustrade. The length of the transept coincides with the breadth of the church ; and its ceiling is flat and coffered, similar to the ceiling of the middle nave. At the right-hand extremity there is no altar, but instead a plain monument ; and also at the left-hand extremity there is a monument instead of an altar. There are however two chapels, one on each side of the choir or tribune, each elevated by four steps above the pavement. Of the CHAPEL on the right-hand side the steps at the entrance are flanked by a pair of ancient-looking mutilated statues of lions of white marble, indicating the Lombard style of decoration. The area is oblong, the ceiling flat and coffered with coffers large in size, and the mouldings richly carved and gilded. The pediment of the altar rests on a pair of Roman Ionic columns of Carrara, and the side walls are painted in fresco. The CHAPEL on the left-hand side, of

which the ceiling is an elliptical vault painted in fresco, serves the purpose of a vestibule, and communicates by a small door within with the SACRISTY, which is a plain square chamber, whose walls are furnished with portraits of monks of the convent, generals or distinguished members of the order ; and in addition to the pictures is to be observed, preserved in a glass case, one waxen model of a friar coloured after nature, and clad in real garments.

The CHOIR, elevated by three steps above the transept, is comprised within an absis of small dimensions, in the lower concave of which is a picture representing the martyrdom of S. Bartholomew.

The HIGH ALTAR stands isolated at the summit of the steps at the entrance of the choir : underneath it is a splendid sarcophagus of porphyry, in which the remains of S. Bartholomew are said to be deposited. There were also formerly belonging to this altar four fine columns of porphyry, which have been long since removed to the Vatican.

S. CECILIA.

In order to go from the church of S. Bartholomew to the church of S. Cecilia, after landing from the bridge on the Trastevere, the more direct line leads thither through narrow intricate streets that can hardly be particularized ; but the plain though a little longer way is by keeping to the narrow street that runs parallel and near to the river as far as the Ponte Rotto, and thence taking a street called the Via de' Vascellari, which diverges at a small angle in a direction a few points westward of south. The same line is continued by the Via di S. Cecilia, which latter street not far from the entrance expands on the right hand into a piazza, bounded on its western side by the church in question, which is supposed to have been built on the site of the house of S. Cecilia, to whom it is dedicated. S. Cecilia, born of an illustrious family, is said to have embraced the Christian faith at a very early age. Her parents were Pagans, and compelled her, on arriving at years of maturity, to marry a Pagan ; but S. Cecilia, as is related of her, resolutely persisted in preserving her monastic vows notwithstanding her marriage, and converted her spouse to Christianity.

The church, which is among the most ancient of all the churches in Rome, was first consecrated by Urban I. about the year 230, soon after S. Cecilia's martyrdom; although subsequently nothing appears to be related of it till it was rebuilt by Paschal I. about the year 820; nor again till about the year 1600, when Clement VIII. conceded it to a congregation of Benedictine nuns, who built their convent contiguous to the building. Finally, it was restored and put in the condition it is in at present during the reign of the late Pope Gregory XVI. by the Cardinal Giorgio Doria. The approach from the piazza leads through a portal surmounted by a frontispiece, of which the style of architecture is unusually heavy, into a quadrangle, that has the appearance of the atrium of the early Christian churches, bounded by a portico on the side opposite the entrance, and on the other three sides by walls. Here is to be observed an ancient vase of white marble of very large dimensions, which is preserved on the spot in the open air, and is supposed to have belonged to the fountain or cantharus of the atrium. The portico above referred to, in the rear of which rises the church's very low gable, with a square brick tower of the middle ages attached to it, is supported by four columns, two of which are Africano marble and two red granite; and above the columns is an attic crowned by a balustrade, that serves to protect a terrace which is constructed on the flat roof. In the interior of the portico there are to be observed several ancient inscriptions engrafted on the masonry.

The interior of the church, to which there are three arched entrances from the portico, is constructed in the form of a triple nave, with a narthex or transverse vestibule at the entrance. The NARTHEX is divided from the body of the church by three arches springing from four piers and corresponding with the entrance arches from the portico. The ceiling is a broad elliptical vault with arched spaces along the base, the whole surface curiously painted in fresco. At the right-hand extremity is a chapel protected by iron rails, called *Capella di Crocifisso*. The ceiling is in the form of a flattened dome, and the altar-picture is in mosaic representing our Saviour on the cross. Upon the gable wall immediately within the entrance from the portico, on the right and on the left-hand of the central portal, are two monuments, one of which bears the

date 1398, and the other also belongs to the fourteenth century.

The naves of the church are divided by piers that in the usual manner sustain arches, which however are blocked up with brickwork alternately, evidently for the purpose of strengthening the building; so that one aperture of the series is arched and the next rectangular. The piers it is said contain, built up in the masonry, columns of grey granite, that stood there previously. The ceiling of the middle nave is an elliptical vault composed of a wooden framework somewhat resembling the ceiling of the church of S. Pietro in Vincoli, though not so massive: it comprises broad arches and in the intermediate spaces richly carved coffers or panels, with arched spaces along the base for windows; the whole surface painted white, with the exception of a fresco painting in the middle. Above the piers and arches is an attic containing windows, and also several apertures covered with latticed grating for the convenience of the Benedictine nuns of the adjoining convent. Similar latticed gratings are to be observed upon the gable above the entrance from the portico, so that the nuns apparently have a communication by a corridor round three sides of the building.

The ceiling of the side naves is vaulted with groins and the whole surface painted in fresco, with a central ornament in quatrefoil coloured dark blue in every bay. In the left-hand nave there are three, and in the right-hand nave two lateral chapels, all of the most simple construction, consisting merely of an altar-table appended to the wall; there is also in each nave another chapel at the western extremity. Beginning with the right-hand nave, there is first to be observed close to the eastern extremity a portal leading to an ancient chamber, said to have belonged to the house of S. Cecilia, where, according to some accounts, she is supposed to have suffered martyrdom by being immersed in boiling water, some say in boiling oil, though the story generally believed is that she suffered decapitation. The portal in question is surmounted by a pediment supported on a pair of Grecian Ionic columns of light-coloured bigio marble, and upon the frieze of the entablature is the following inscription:—"Cubiculum et oratorium Divæ Cecilie." The chamber in question is divided into two compartments;

the first, of which the walls are painted in fresco, very small and serving as a vestibule to the other. On the right-hand side is a door of iron grating communicating with the second compartment, which latter evidently was in former times a room belonging to an establishment of vapour-baths that subsequently has been converted to a chapel. The ceiling is a dome supported by a lantern cupola; the concave painted in fresco, and at the base a row of small windows. The pavement is partly opus Alexandrinum, and partly inlaid marble, though it has been removed in three places for the purpose of exploring the apparatus of ancient vapour-baths supposed to have existed there since the third century, of which the visible appearances are in some measure corroborative of the stories of S. Cecilia's martyrdom. These appearances are in the first place, on the left-hand side of the area, an excavation to the depth of six or eight feet, where are to be seen in perfect preservation an ancient metal caldron and the pipes that led to it. Also in the middle of the chamber another small excavation covered by an iron grating, which, though nothing of the interior can be seen, it would appear by the following inscription contains the furnace: "*Camera del fuoco dove si scaldava i bagni.*" Finally, on the right-hand side of the area, a third excavation where may be perceived seven small conduits of brick which probably encased pipes, which according to the following inscription conveyed the vapour to the upper rooms: "*Canali per i quali venivano su i vapori e aere caldo che riscaldavano i bagni.*" Such being the remains of a period contemporary with S. Cecilia, the objects and decorations by which the apartment has been since converted to a chapel are, opposite the iron-grated entrance, the altar, of which the face is sheathed with porphyry, and the pediment that rests on a pair of columns of grey granite; also the paintings on the walls, which are executed in landscape designs by Paul Brill. Between the cubiculum, etc. of S. Cecilia and the first lateral chapel there is to be observed upon the flank wall the monument of the Cardinal Sfrondato, who, according to the inscription, bequeathed a considerable sum of money to the church and to the Benedictine convent annexed to it; and in addition a sum of money for the purpose of providing in perpetuity forty-two lights to be kept continually

burning before the confessional of S. Cecilia. The monument, which extends over a considerable surface on the wall, consists of a sarcophagus of bianco e nero, on the lid of which are placed a skull and cross-bones of white marble, and above within a niche is a marble bust of the Cardinal. On each side of the sarcophagus is a niche surmounted by a pediment supported on a pair of small columns of Porto Venere, and containing a full-sized marble statue. In the **FIRST LATERAL CHAPEL** the pediment of the altar rests on a pair of columns of bigio. Between this chapel and the next is a side door surmounted by a pediment supported by a pair of spirally fluted columns of white Pentelic marble. The pediment of the altar of the **SECOND LATERAL CHAPEL** rests on a pair of columns of bigio. The **CHAPEL AT THE EXTREMITY** of the nave is contained within an arched recess, and the pediment of the altar rests on a pair of columns of Porta Santa. On the right-hand side of the altar engrafted on the wall is a curious piece of mosaic, and there are also on the side walls several ancient marble bass-reliefs.

In the left-hand side nave, in the **FIRST LATERAL CHAPEL**, the pediment of the altar rests on a pair of columns of granite, and above the altar instead of an altar-picture is an *Ecce Homo*, represented by a half-length figure coloured after nature with drops of red paint in imitation of blood sprinkled over the face and bosom. Between this chapel and the next is a monument of which the principal object is a fine recumbent statue of a bishop or of a cardinal. The pediment of the altar in the **SECOND LATERAL CHAPEL** rests on a pair of columns of light-coloured bigio. In the **THIRD LATERAL CHAPEL** the pediment of the altar rests on a pair of columns of dark bigio. In the **CHAPEL AT THE EXTREMITY** of the nave the pediment of the altar rests on a pair of columns of verde antico.

The **CHOIR** is elevated by a double-branched flight of six steps above the middle nave. The absis at the extremity is lined with ancient mosaic executed during the restoration of the church by Paschal I. in the ninth century; and upon the head of one if not of more of the figures, which are of large size, may be observed the square aureole indicative of that period.* The style of execution is rough and formed of large

* See vol. ii. p. 242.

pieces, similar to the mosaic of an earlier date, for instance, such as is to be seen belonging to the sixth century in the absis of the church of S.S. Cosmo e Damiano in the Roman Forum. In the centre of the absis is a pontifical chair of white marble, and on the left-hand wall in front may be observed a rota or turning-box constructed for the convenience of the nuns of the annexed convent. The pavement is composed for the most part of opus Alexandrinum.

The HIGH ALTAR stands isolated on the summit of the steps at the entrance of the choir; it is surmounted by a canopy of marble in the form of a Gothic temple ornamented with pinnacles, and supported at the four angles by four fine columns of bianco e nero, ancient in appearance, and remarkable for the clearness and brilliancy of the white blotches on a black ground.

Immediately below the high altar is the CONFESSIONAL OF S. CECILIA, whose remains are deposited in a subterraneous crypt underneath. It consists of a rectangular area excavated upon the flight of steps between the branches to a depth six or eight feet below the level of the middle nave, and is bounded on one side by the substructure of the high altar, and on the other three sides by a marble balustrade. Here upon the cornice of the balustrade forty-two lamps contained in branches of gilded bronze, provided according to the bequest of the Cardinal Sfrondato, as above stated, are continually burning. Below at the bottom of the excavation is a sarcophagus containing a statue of S. Cecilia, a magnificent receptacle composed of alabaster, agate, lapis lazuli, and other precious materials, decorated with mouldings of gilded bronze, and open on the side next the spectator in order to expose to view the figure within it. The statue in question is beautifully sculptured in white marble by Stefano Maderno, representing S. Cecilia dead and decapitated, extended on a tablet of the same material; the body is wrapped in pliant close-fitting drapery like grave clothes, of which the minute and voluminous folds are exquisitely adapted to the collapsed state of the limbs; and the head entirely severed from the neck lies in close juxtaposition. The same idea, which creates an extraordinarily striking effect, is followed by Niccola Menghino in the statue of S. Martina in the church of S. Luca in the Roman Forum,

between which latter statue and the one in question there is otherwise much similarity. Above the sarcophagus is the following inscription relating to S. Cecilia and other virgin martyrs who lie buried in the crypt below—"Corpora sanctarum hinc in pace sepulta sunt, et nomina earum vivent in æternum."

The CRYPT, though I cannot precisely recollect the position of the door, lies, as before stated, underneath the high altar. The chamber, to which there is a descent by a flight of steps, is of low pitch, and the ceiling is an extremely flattened vault supported by ancient columns of different material, of which one pair especially are remarkable for the beauty of the Roman Ionic capitals. Upon the walls are four rudely constructed altars, of which the first is dedicated to S. Cecilia, whose remains it is said are deposited underneath. The second altar is dedicated to S. Catherine of the Wheel; the third to S. Agnese; and the fourth conjointly to Urban I. and to Lucius I., one of whom died in the year 230 and the other in 253. The altar-table of this altar is a slab of granite, and underneath it, ensconced within an iron grating, is a marble urn.

S. MARIA DI BON VIAGGIO.

After leaving the church of S. Cecilia and proceeding farther along the Via di S. Cecilia the thoroughfare is continued from the extremity of the latter street in the same direction by the Via di S. Michele, which runs parallel to the Tiber in front of the Ospizio di S. Michele, described in the first section of this chapter. Interpolated in the back front of the Ospizio, facing towards the Porto di Ripa Grande and the river, is the small church above cited. There is nothing in the exterior appearance of the building, which in size is hardly larger than the ordinary wayside chapels, calculated to excite interest or even to attract the attention in the least degree; nor should I have included it in my list of churches were it not that being constructed for the express convenience of the mariners who frequent the Porto di Ripa Grande, it serves as an instance of the extraordinary attention paid by the Roman Catholic hierarchy to the spiritual wants of all classes of the people. The little church of S. Anna, adapted particularly to the use

of market people from the country, and situated at the foot of the Aventine, has been already described, in addition to which, and to the church in question, there are churches in other parts of the city, some where the mass is celebrated all the year round long before daylight in the winter for the especial benefit of pilgrims, and others where the attendance of the priest is no less regular for the express purpose of affording an opportunity to sportsmen of all descriptions who may feel inclined to attend to their devotions at three or four o'clock in the morning, previously to starting on their shooting expedition. In like manner the little church of S. Maria di bon Viaggio, which title, inscribed above the portal, is almost the only feature that distinguishes it from without from a common dwelling-house, is the place of worship resorted to by sailors and seafaring people, whether to bend the knee at matutinal worship previous to venturing on board their small craft upon the ocean, or peradventure, returning after a perilous deliverance from shipwreck, to offer up to heaven aspirations of gratitude, not less acceptable than if uttered in the presence of the pope and all his cardinals under the dome of S. Peter's.

The interior, though it may almost be compared in size to a lateral chapel of one of the principal churches, is constructed in the ordinary form of a single nave, containing at the extremity an altar protected by a balustrade, and two altars, one on each side, corresponding with lateral chapels, all three furnished with decorations of the plainest description, painted in imitation of marble.

S. FRANCISCO.

From the southern extremity of the Porto di Ripa Grande, proceeding for a very short distance by a street which with a slight inflexion leads a few points westward of north, we arrive in the Piazza di S. Francisco, of which the side parallel and next to the Tiber is bounded by the church above cited, immediately opposite to which a spirally fluted column of pavonazzetto is planted in the piazza. The church, originally built in the year 1229, and annexed to a convent previously existing on the spot, is dedicated to S. Francisco di Assisi, who was in the habit of residing in the convent during his occasional visits to Rome. From the above period there are no further

accounts till it was rebuilt in the seventeenth century by the architect Mattia de Rossi at the expense of the Cardinal Pallavicini.

The interior is constructed in the form of a triple nave divided by piers painted in imitation of Hymettian marble. The ceiling, of which the surface is covered with a light-coloured wash, is vaulted and groined with ribs that form on each side three lunettes upon the cornice, and within each lunette is a window: the pavement is composed of red tiles and stripes of marble.

Of the side naves the ceiling is vaulted, and in both are three lateral chapels, all similar to one another, each protected by iron rails, square in area, with a ceiling in the form of a flattened dome, and there is a communication between the central one and the two others by means of small open portals. To begin with the left-hand nave, in the **FIRST LATERAL CHAPEL** the pediment of the altar rests on a pair of columns painted in imitation of fior di Persico, the domed ceiling is painted in chiaro-oscuro, and the side walls are furnished with large pictures. In the **SECOND LATERAL CHAPEL** there is no pediment belonging to the altar, though the domed ceiling and the side walls are painted in fresco. In the **THIRD LATERAL CHAPEL** the pediment of the altar rests on a pair of columns of bianco e nero, elevated on pedestals of Sicilian jasper. The domed ceiling is surmounted by a circular window, and the concave lined with wood ornamented with carving. On the left-hand side wall is a monument consisting principally of a marble sarcophagus surmounted by a pediment resting on a pair of pilasters of black marble, with plinth of lumachella and base Porto Venere. On the right-hand side wall is another monument corresponding to the above, consisting of a sarcophagus of black marble with mouldings of verde antico, surmounted by a pediment resting on a pair of pilasters of giallo antico, with plinth and base of breccia pavonazza and Africano.

In the right-hand side nave and in the **FIRST LATERAL CHAPEL** the pediment of the altar rests on a pair of fluted columns of white stucco; above the altar, instead of an altar picture, is a figure of our Saviour on the cross, and underneath is a sarcophagus of light-coloured bigio. On the left-hand side wall is a plain monument surmounted by a fine

marble bust. In the SECOND LATERAL CHAPEL the domed ceiling is painted in fresco, and the pavement is composed of blue and of white marble inlaid in semi-octagonal pieces. There is no pediment nor columns belonging to the altar, but at each of the angles of the chapel are planted a column of breccia di Francia flanked by a pair of pilasters of verde antico, which support a marble cornice: the entire remaining surface of the walls is sheathed with marble, giallo antico, verde antico, breccia di Francia, etc. In the THIRD LATERAL CHAPEL the domed ceiling is painted in fresco, as are also the side walls. The pediment of the altar rests on a pair of columns of giallo antico, and underneath is a sarcophagus, of which the side next the spectator is open, as in the instance of the sarcophagus in the confessional of S. Cecilia just now referred to, for the purpose of exposing to view the ghastly remains of the virgin martyr S. Semplicia, in front of which a lamp is kept burning continually. The bare skull of the corpse, discovered in its present condition in the catacombs, the bones covered with dried skin like a mummy, is entwined by a turban of glittering golden network, and the body enveloped in a single fold of the same material, in such a manner that the whole emaciated, discoloured form, which lies extended in a supine position at the bottom of the receptacle, is visible through the meshes.

The TRANSEPT is elevated by two steps above the middle nave; the ceiling is vaulted with a small flattened dome in the middle, of which the concave surface is lined with white coffers. At each extremity is a chapel very richly ornamented, and adjoining the one on the left hand is a door leading to the sacristy. The CHAPEL ON THE RIGHT HAND is protected by a marble balustrade; the ceiling is a dome lined with stucco ornaments in bass-relief, white and gilded, and surmounted by a lantern cupola. The pediment of the altar, supported on a large pair of Roman Ionic columns of verde antico with gilded capitals, is of pavonazzetto marble, of the broken form, and massive, the lower member, instead of being horizontal, projecting on both sides from the extremities in a curve towards the centre, and the plinth on which the columns are planted corresponding with the inclination of the pediment. On each of the side walls is a monument, the one similar to the other,

both belonging to the family of the Cardinal Pallavicini, the founder of the church. The principal objects are a large sarcophagus of breccia nera e gialla, flanked on each side by a group of marble statues and surmounted by a pair of niches containing each a marble bust, above which latter a figure of Death, of dark-coloured bronze with wings of gilded bronze, appears to be hovering. The groups of statues, however, though corresponding in size and in the disposition of the figures, are not the same in both monuments; one especially, representing Charity with two infants, is beautifully sculptured. The CHAPEL AT THE LEFT-HAND extremity comprises two compartments, a rectangular vestibule in front, of which the area is nearly square, and at the extremity opposite the entrance a deep-arched recess containing the altar. The ceiling of the vestibule is a dome, of which the concave is painted in fresco surmounted by a lantern cupola. The altar picture of the altar in the second compartment, or within the arched recess, is a fine painting of Baciccio, representing the Holy Virgin, the Infant Saviour, and St. Anne. Underneath the altar is a beautiful statue by Bernini of the virgin martyr, Beata Luigia Albertoni. The figure is represented suffering the torments of martyrdom, extended upon a mantle of Sicilian alabaster spread on a tablet of white marble; the attitude is expressive of intense agony, and the effect much increased by the ghastly countenance and the drooping of the lower jaw; neither are other characteristics of acute torture less significant, for the head is thrown backwards in an excessive degree, the hands violently compress the bosom, and the feet are convulsively drawn up towards the body. Besides the above there are two other chapels, one on each side of the choir or tribune. Of the CHAPEL on the left-hand side, the pediment of the altar rests on a pair of columns of Porta Santa. Above the altar, instead of an altar picture, is a group of figures of wood or other material, the size of nature, painted in natural colours, representing S. Anthony of Padua, with the Bible on a table before him, and the infant Saviour seated on the folio while the saint is reading; which miracle, as is stated by the traditional records of the Roman Catholic Church, actually happened to him, whether after or before the miraculous appearance of the congregation of fishes that are

said to have been charmed by his eloquence when preaching on the sea-shore, I cannot say. In the chapel on the right-hand side of the choir the pediment rests on a pair of columns of Africano. Above the altar, instead of an altar picture, is the effigy of a saint whose name I am not acquainted with, similar to the group of the other altar, composed of the same material and painted in natural colours.

The CHOIR is elevated by two steps above the transept, but is entirely concealed by a screen which extends on both sides of the high altar.

The HIGH ALTAR, standing isolated immediately at the entrance of the choir, is in form rather lofty in proportion to the breadth, and composed of various sorts of fine marble: the principal feature belonging to it is a pediment facing towards the nave, surmounted by a numerous group of figures of angels of white stucco, and supported on a pair of columns of breccia di francia. Instead of an altar picture is another effigy in natural colours of S. Francisco di Assisi, such as those before cited. On each side, forming part of the structure, is the screen that conceals the interior of the choir as above stated, a low wall on which on both sides is planted a group of statues of angels of white stucco. Through this screen on each side is an entrance to the choir by a small portal, of which the jambs and lintel are of pavonazzetto.

The SACRISTY, of which the door was before referred to, is annexed to the transept near the left-hand extremity; the jambs and lintels of the door are of very dark-coloured wood, if not Brazil-wood, highly polished, and it is surmounted by a pediment, which, together with the columns that support it, is of the same material. The chamber, nearly square, is spacious, with a vaulted ceiling, and the walls are encased over the whole surface with the dark-coloured polished wood above mentioned; the cornice also, and several columns that support the cornice, are made of it.

From the sacristy a door communicates with the annexed convent, where the cell of S. Francisco di Assisi is preserved in the state it was in during the saint's lifetime, and may be seen by those persons desirous of visiting it on application to the sacristan of the church, who is a friar of the convent. The title *Assisi* is awarded to the saint in question after the small

town in the papal states in Italy, where he was born in 1182. He died in 1226, and is principally celebrated on account of the marvellous trance that is said to have happened to him in the Apennines, where, according to the accounts of the Roman Catholic Church, his body when he awoke was marked by the stigmata, or wounds precisely resembling those inflicted on our blessed Lord at the crucifixion. There are several saints of the baptismal name *Francisco* in the calendar, of which S. Francisco di Assisi is the earliest of any. The next afterwards is S. Francisco di Paola, so called from the town in Calabria, where he was born in 1416; he died in 1507. The third is S. Francisco Xaviero, a Spaniard, one of the first disciples of S. Ignatius Loyola, who was born in 1506 and died in the year 1552. The fourth is S. Francisco di Borgia, born in 1510, of a noble family, a grandee of Spain, and died in 1572. The fifth and last is S. Francisco di Salis, son of a nobleman of Savoy, and Bishop of Genoa, who was born in 1567 and died in 1622. The CELL OF S. FRANCISCO DI ASSISI is upon the first floor of the convent, a small apartment about 10 feet square, that contains at the side opposite the entrance a plain altar, on one side of which, protected by an iron grating within a small niche in the wall, is a rough block of granite, which, according to the following inscription to be seen above it, was used by the *seraphic* S. Francisco in place of a pillow: "Sasso dove posava il capo il serafico Padre S. Francisco." The Franciscan friar who accompanied me, after directing my attention to the block of granite, suddenly assumed an extraordinary air of mystery, and earnestly charging me to keep my eyes steadily fixed upon the casing of the wall, which was composed of a series of small panels painted in pictures relating to the life and adventures of S. Francisco, knelt down upon his knees, and thrusting his arm up to the shoulder in an aperture in the masonry, remained in that position several seconds, as if he were searching for the key of some receptacle he intended to unlock. His object, however, was soon made manifest, for on touching a concealed bolt the painted panels instantly started by a side movement out of their places with the rapidity of the changing scenery of a pantomime, and discovered, instead of the pictures, a set of pigeon holes filled with reliques of various saints, discovered for the most part in the catacombs. As the

metamorphose was attended with the desired effect of creating a surprise, the friar laughed very loud and heartily at the success of his manœuvre, though he was by no means the less inclined to enter upon a prolix dissertation on the various articles, and would willingly have delivered a separate lecture on every dry bone in the cabinet ; but as I had not sufficient time at command to listen to his miraculous stories, he conducted me to the convent garden, a spacious rectangular enclosure of considerable extent, containing, in addition to the ordinary stock of orange-trees, lemon-trees, &c., a good-sized young palm-tree.

S. MARIA IN TRASTEVERE.

The Via di S. Francisco, which leads from the Piazza di S. Francisco in a northern direction, or, to speak more precisely, in a direction a few points to the westward of north, is a portion of the principal thoroughfare referred to in pages 89-91, communicating from south to north between the Porta Portese and the Porta Settimiana. At the northern extremity of the Via di S. Francisco the way expands on the left hand into an open piazza, of which the farther side is bounded by the church of S. Maria in Trastevere. The church is supposed to have been originally built in the form of a small oratory, about the year 222, by the Bishop of Rome, Callixtus I., on ground conceded by Alexander Severus for the especial use of the Christians, a spot where an ancient hospital for invalided soldiers, called the Taberna Meritoria, had stood previously. The building of Callixtus, at all events, was the first place of *public* worship ever established in Rome by the Christians. It was rebuilt in the year 340 by the bishop, Julius I., and restored in 707 by John VII. ; also between the years 715 and 741 by Gregory II. and Gregory III. ; by Adrian I. about the year 772, and by Benedict III. about the year 855 ; by Innocent II. in the year 1139 ; and about the year 1447 Nicholas V. put it in the form it bears at present, after the designs of the architect Bernardino Rossellini, with the exception, however, of the portico, which was added, about the year 1700, by Clement XI.

With regard to the exterior, the portico is supported by five

round-topped arches that spring from four columns of granito del foro, and its flat roof is protected by a balcony. The façade of the church that rises in the rear of the portico is a remarkably low gable, to which is annexed a square brick tower of the middle ages; the entablature of the gable is covered with mosaics executed in the time of Innocent II., in the twelfth century, representing the five wise virgins, together with the Madonna and the infant Saviour. The portico in its interior is broad and spacious, and upon the walls are engrafted a considerable number of interesting ancient inscriptions.

The church is constructed in the form of a triple nave, divided by ancient granite columns. The ceiling is flat and coffered with coffers of rhomboidical form, and the mouldings very richly carved and gilded, with a fine, though small painting by Domenichino, of the assumption of the Madonna in the middle. The pavement is opus Alexandrinum. The columns above mentioned, eleven on each side, are unequal in size and of different sorts of granite, some grey and others granito del foro; one of the largest that I measured is 10 feet 3 inches in circumference: of some the torus is curiously sculptured in bass-relief, and others rise without either torus or plinth from the pavement. The capitals, with the exception of four Corinthian, are Grecian Ionic, supposed to have belonged to the Temple of Isis and Serapis, inasmuch as there are to be observed interpolated in the volutes, which are extremely highly wrought, figures of Isis, of Serapis, and of Harpocrates. Above the columns rises a lofty attic, coloured with a light-coloured wash and containing a row of windows. Immediately within the entrance of the church on the right-hand side, is the Capella di Crocifisso, comprehending a square space that encroaches on the area of the middle nave in front of the columns, for which purpose the two first columns of the range have been closed up in the intercolumniations with brick, by which one side of the chapel is bounded, as are the other three sides by a marble balustrade. Above the altar, instead of an altar picture, is a bass-relief figure sculptured in wood, as large as life, of our Saviour on the cross, painted in natural colours set on a ground of mosaic, and enclosed in a glass frame. Upon each side wall there are two similar figures of disciples in the act of adoration, and to complete

the effect two statues of angels on the ground close in front are represented kneeling at the foot of the cross. Underneath the altar is to be observed a large sarcophagus of bigio.

The ceiling of the side naves, whose breadth compared with the middle nave exceeds the ordinary proportion, is vaulted, with arched spaces along the base so extraordinarily deep as nearly to meet in the middle; the pavement is composed of rectangular portions of opus Alexandrinum, encompassed each by a narrow band of inlaid marble, forming both together a cross-barred pattern. In the right-hand nave there are four, and in the left-hand nave five lateral chapels, of which the majority are contained within arched recesses and protected by iron railing; and there are in addition two other arched recesses, in one of which, in the right-hand nave, is contained a door leading to the street, and in the other, in the left-hand nave, a door leading to the sacristy. To begin with the right-hand nave, the ceiling of the **FIRST LATERAL CHAPEL** is a flattened dome, of which the surface is ornamented with gilded bass-relief: the pediment of the altar rests on a pair of columns of bigio marble, remarkable for a pinkish hue here and there like breccia corallina. The ceiling of the **SECOND LATERAL CHAPEL** is vaulted and ornamented with stucco bass-relief white and gilded; the four walls also, for there is no pediment or other appendages belonging to the altar, are similarly decorated. The ceiling of the **THIRD LATERAL CHAPEL** is a flattened dome, of which the surface is quite plain; the pediment of the altar rests on a pair of columns of verde antico, and the side walls are coloured in imitation of Sicilian jasper. The ceiling of the **FOURTH LATERAL CHAPEL** is similar to the ceiling of the preceding, with the exception that in the middle there is a small painting in fresco representing the Padre Eterno: the pediment of the altar rests on a pair of columns of bianco e nero.

In the left-hand nave, between the gable and the first lateral chapel, there is a small baptistery. The ceiling of the **FIRST LATERAL CHAPEL** is a flattened dome lined with coloured coffers; the pediment of the altar rests on a pair of columns of Africano. The **SECOND LATERAL CHAPEL** is protected by a marble balustrade, and the ceiling is a flattened dome painted in fresco: the altar, instead of a pediment, is sur-

mounted by an entablature resting on a pair of columns of Sicilian jasper. The THIRD LATERAL CHAPEL, of which the arched recess is very shallow and the soffit and sides plain and whitewashed, is simply an altar table appended to the wall. The ceiling of the FOURTH LATERAL CHAPEL is a flattened dome, plain and whitewashed with the exception of a small circular fresco painting in the middle: the pediment of the altar rests on a pair of columns of Sicilian jasper, and the side walls are plain and whitewashed. The FIFTH LATERAL CHAPEL is constructed after the design of Domenichino, the ceiling in the form of an ordinary dome, surmounted by a lantern cupola, and the surface of the dome painted in fresco, including a figure in one of the compartments, a child scattering flowers, by the hand of Domenichino. Suspended as it were below the lantern cupola is a small circular temple surmounted by a group of angels that appear to be hovering in the air above it, the whole, temple and angels, formed of stucco coloured with a light-coloured wash. The pavement is composed of opus Alexandrinum. Above the altar instead of an altar picture is a bass-relief of light-coloured stucco, similar to the objects above mentioned, representing an architectural design in perspective, where a double row of columns are seen to diminish as it were in the distance; and in order to increase the visual effect, two or three real columns of the same material and colour, increasing in the regular proportion, are planted on the ground in front, and before all the columns a pair of Africano that support the pediment, which is made to project a considerable distance from the wall on purpose: there is also to be observed underneath the altar a marble sarcophagus. On the side walls, on the right and on the left, is constructed a shallow portico, of which the supporting columns are of light-coloured stucco, similar to those of the bass-relief, and contribute to the general design of the latter. A monument, of which I have preserved no particulars, is contained in each portico.

The TRANSEPT is elevated by a flight of seven steps, at the summit of which is the broad and lofty arch that divides it from the middle nave, and also two flanking arches dividing it from the side naves, each arch flanked respectively by a pair of granite columns. In front of the main arch in question, facing

towards the church on the left-hand side, is a monument, of which the principal objects are a marble bass-relief representing the annunciation of the Holy Virgin, surmounted by a curious piece of mosaic executed in the ancient style in very small pieces representing a marine landscape, including fishing-vessels, water-fowl, &c., all the objects delineated in the natural colours. Similarly placed on the right-hand side of the arch is engrafted a block of white marble, perforated in the middle with a small aperture three or four inches square, protected by an iron grating. Within the aperture is preserved, according to the following inscription to be seen above it, a drop of the blood of the virgin martyr S. Dorothy: "*Gutta sanguinis divæ Dorothæ vir. et mar.*" Underneath, also engrafted in the masonry, is a martyr's weight, the same, according to the inscription belonging to it, which was fastened round the neck of S. Callixtus, the founder of the basilica and the catacombs of S. Sebastian, as well as of the present church, who was thrown into a well and drowned: "*Hoc lapide ad collum alligato B. Callixtus, P. P. in puteum demergitur et martyrio coronatur.*" The stone, projecting half its bulk from the wall, is protected by a strong iron grating. The ceiling of the transept is flat and coffered, similar to the ceiling of the middle nave, with the exception that the coffers are, instead of rhomboidical, rectangular. The pavement, also similar to the pavement of the middle nave, is *opus Alexandrinum*, the more interesting to look at here as in the other parts of the church, inasmuch as it may probably contain a portion of the original, contemporary with the Emperor from whom, as the first inventor of that description of work, the title *Alexandrinum* is derived. At the left-hand extremity is an altar, of which the pediment, supported on a pair of columns inlaid with white and with black marble, is of white marble, in form an exceedingly acute triangle that resembles a Gothic pinnacle. On each side is a fine monument, of which I have preserved no particulars otherwise than that the inscriptions belonging to them are in old letter, and that the principal objects that compose each are marble bass-reliefs and marble recumbent statues. At the right-hand extremity there is no altar, but there is a monument or monuments of which the decorations, including marble statues erect and recumbent, correspond with

those of the altar opposite. There are also in the transept two chapels that flank the choir, one on one side and the other on the other. Of these THE CHAPEL on the left-hand side is contained within an arched recess and protected with iron rails. The area is square, and the ceiling is vaulted with an arched space along the base containing a window on each side, the surface ornamented with fresco paintings in panels and rich carved work in the intervals. The pediment of the altar rests on a pair of columns of brocatellone, and on the side walls are fresco paintings of extraordinarily large size. The CHAPEL on the right-hand side of the choir is constructed in the same form as the preceding, though the ceiling is plain and whitewashed, as are the side walls: the pediment of the altar rests on a pair of columns of verde antico.

The CHOIR is a spacious absis or tribune, lined within and also upon the surface in front with mosaic; the portion within the semidome, representing our Saviour, the Holy Virgin, and several saints, belongs to the period of Innocent II., in the twelfth century, and the portion in the lower concave was executed by Pietro Cavallini, a contemporary of Giotto, in the fourteenth century; the latter represents the Holy Virgin and the twelve apostles.

The HIGH ALTAR stands isolated, planted in the middle of the transept and surmounted by a canopy supported on four columns of porphyry.

S. MARIA DEL ORTO.

In order to go from the church of S. Maria in Trastevere to the church above cited, it is necessary to return by the way we came to the Piazza di S. Francisco, and thence depart by a street that diverges on the left-hand side in a direction nearly at right angles to the other, and bearing the same title, namely, Via di S. Francisco. The church in question is on the left-hand side of the latter street, its gable facing towards the Tiber, and is situated, as is supposed, on the parcel of public land called in ancient times Prata Mutia, which was conceded by the Roman senate to Mutius Scævola. It was built after the designs of Giulio Romano, with the exception of its portico, which is the performance of the architect Martino

Lunghi the younger, and it belongs at present to one of the numerous confraternities who perform the charitable office of conveying the bodies of the dead at night to the cemetery of S. Lorenzo.

The interior is constructed in the form of a triple nave divided by compound piers faced on the side towards the middle nave with Roman Ionic pilasters of Porta Santa with gilded capitals, and painted on the other three sides in imitation of the same material. Above the arches that spring from the piers rises an attic, containing on each side a row of windows, and covered in a tawdry profuse style over the remaining surface with carved and gilded ornaments. The ceiling of the middle nave is vaulted with arched spaces along the base, and, with the exception of a fresco painting in the middle, is ornamented over the entire surface with the same tawdry gilded ornaments as the attic. The pavement of all three naves is composed of inlaid marble.

The ceiling of the side naves consists of a series of small flattened domes, opposite the lateral chapels, each dome containing in the middle a fresco painting, encompassed by a richly carved and gilded border; and in the intermediate spaces broad semicircular arches, on the spandrils of which on both sides is a fresco painting. In each nave are four lateral chapels, contained within arched recesses, of which the soffit and sides are ornamented with paintings; each chapel is protected by a marble balustrade. Beginning with the right-hand side nave in the **FIRST LATERAL CHAPEL**, the pediment of the altar rests on a pair of half columns, painted in imitation of *fior di Persico*. In the **SECOND LATERAL CHAPEL** the entrance arch is sheathed in front with Cotanella marble, and the pediment of the altar, formed of white marble, rests upon a pair of columns of Sicilian jasper. In the **THIRD LATERAL CHAPEL** the pediment of the altar, formed of white marble, rests on a pair of columns of bigio.

In the left-hand side nave, and in the **FIRST LATERAL CHAPEL**, the soffit of the entrance arch is lined with white and gilded coffers, and the altar, instead of a pediment, is surmounted by an entablature that rests on a pair of columns fluted with white and gold. In the **SECOND LATERAL CHAPEL** the pediment of the altar rests on a pair of columns of verde

antico ; in the THIRD LATERAL CHAPEL the pediment of the altar rests on a pair of columns fluted with white and gold.

The TRANSEPT is surmounted in the middle by a dome of exceedingly slight concavity, of which the surface is painted in fresco, and the circumference of the base ornamented with richly carved and gilded clusters of fruit and flowers, as are the sides and soffit of the four supporting arches that spring from the cornice. At each extremity is a Chapel, contained within a lofty recess in the form of an absis, of which the lower concave is painted in fresco. In the CHAPEL, at the left-hand extremity, the pediment of the altar, which is of a particularly elegant model, rests on a pair of columns of giallo antico, and the altar, instead of an altar picture, is surmounted by a figure of S. Francisco di Assisi, painted in natural colours, and contained in a glass frame. In the CHAPEL at the right-hand extremity, the pediment of the altar rests on a pair of Doric columns of unpolished white marble.

The CHOIR, comprehended by an entrance arch and an absis in the rear, is divided from the transept by a marble balustrade ; the sides and soffit of the entrance arch are painted in fresco, and the lower concave of the absis is furnished with pictures.

The HIGH ALTAR is planted within the absis, and the pediment rests on a pair of remarkably beautiful columns of Africano.

Annexed to the sacristy is a VESTIARIO, or robing-room, belonging to the confraternity to whom the church belongs. There is an entrance through the sacristy to the chamber, where may be seen arranged round the room on pegs, and labelled with the name of the owner, the funeral garb belonging to the individual members of the establishment, who assemble here to dress themselves previously to conveying the bodies of the dead to the cemetery of S. Lorenzo.

S. GRISOGONO.

In order to go from the church of S. Maria del Orto to the church above cited, it were as well to return to the Piazza di S. Francisco, and proceed by the Via dei Morticelli, which street diverges thence in a direction leading between the two

streets already referred to, both called by the title S. Francisco. At the extremity of the Via dei Morticelli two streets diverge at a small angle, and terminate in the Via della Lungaretta, in the left-hand one of which, on the left-hand side, the church of S. Grisogono is situated in the rear of a small piazza. Of the church, said to have been originally built by Constantine, there are no certain accounts till the year 740, when it was rebuilt by Gregory III., nor does there appear in books of ordinary reference any register of its restorations for many centuries after the above-mentioned period. It was, however, restored in the year 1623 by the architect Geo. Battista Soria, at the expense of the Cardinal Scipio Borghese. The façade consists of a portico, in front of a low, obtuse-angled gable, to which is attached a square brick tower of the middle ages. The portico, which, together with a portion of the convent annexed to the flank of the church, occupies an entire side of the piazza, is supported by five round-topped arches, which spring from four Doric columns of red granite; its flat roof, with a balcony in front, is converted to a terrace, and the apertures of the arches are protected by iron rails. The interior, plain and spacious, contains nothing remarkable.

The church is constructed in the form of a triple nave, divided by Roman Ionic ancient columns, eleven of a side, of which three are of granito del foro, six grey granite, twelve red granite, and one, the last in the left-hand range, granite of the island of Giglio. The ceiling is flat, and coffered in small panels, of which the mouldings are very richly carved and gilded; and in the middle is the copy of a celebrated picture by Guercino, representing the Apotheosis of S. Grisogonus. The pavement of the middle nave is composed partly of opus Alexandrinum, partly of mosaic, very roughly executed, a few stripes of marble, and the remainder red tiles. Upon the gable wall, on the left-hand side of the entrance, there is to be observed a monument, of which the principal features are a fine sarcophagus of Lumachella, flanked by a pair of marble statues, and above it a marble bust on a pedestal, whose face bears the inscription. Upon the side walls some of the mouldings of the marble entablature that rests on the columns are gilded, and above rises a lofty, plain, whitewashed attic that contains windows.

The side naves, whose ceiling is an elliptical vault, are of more than ordinary breadth compared with the middle nave, and contain in the left-hand nave only one lateral chapel, and in the right-hand nave, though there are two side entrances from the street in arched recesses, no chapel at all. The surface of the flank walls is furnished on both sides with large fresco pictures, encompassed by fixture frames of stucco, which, with the exception of the frescoes transferred by the recent modern process from the wall to canvas, is a singular instance in Rome of a fresco painting appearing in any sort of frame. The pavement is similar to the pavement of the middle nave. The LATERAL CHAPEL in question is contained within an arched recess, and the ceiling is an oval dome with a small picture in fresco in the middle, representing the Padre Eterno. The pediment of the altar rests on a pair of columns of bigio, and the side walls are plain and whitewashed. The TRANSEPT is elevated by five marble steps above the middle nave, from which it is divided by a spacious arch that springs from a pair of Corinthian columns of porphyry, 7 feet 9 inches in circumference, planted on the summit of the steps. The ceiling, similar to the ceiling of the middle nave, is flat, with gilded coffers, and in the middle is a painting by the Cavaliere d'Arpino, representing the Madonna and the infant Saviour. The pavement is similar to the pavement of the naves. There are no altars at either extremity; but there is a door in each, of which the jambs and lintel are of pavonazzetto, one on the left hand communicating with the sacristy, and the other leading out of doors. On each side of the choir, or tribune, however, is a chapel; of these the CHAPEL on the left hand is protected by a low balustrade, surmounted by iron rails, and is contained within an arched recess. The ceiling is flat, and lined with gilded coffers, and the pavement composed of red tiles and stripes of marble; the pediment of the altar rests on a pair of columns of bianco e nero, and the side walls are plain and whitewashed. The CHAPEL on the right hand of the choir is protected by a balustrade similar to the other. The ceiling is in the form of a dome, with a fresco painting in the middle, representing the Padre Eterno, the Holy Virgin, and our Saviour surrounded by angels. The pediment of the altar rests on a pair of columns of white stucco; on each side wall

is a monument, one similar to the other, each consisting of a fine marble bust on a pedestal, on whose dado is the inscription sculptured on a scroll of white marble. The CHOIR is comprised by a spacious absis, whose semidome is divided by perpendicular ribs, and the spaces between the ribs are ornamented with gilded bass-reliefs. The HIGH ALTAR stands isolated in the middle of the transept. It is surmounted by a canopy in the form of an octagonal dome, supported on four Roman Ionic columns of grey-striped alabaster; the inner surface of the dome is lined with mosaic, and a remarkably elegant entablature intervenes between it and the columns.

S. PIETRO IN MONTORIO.

From the church of S. Grisogono to the Porta S. Pancrazio the line of direction is a few points to the northward of west, and the church above cited is in the same line a little more than midway; though it were more advisable, with reference to the observations relating to the locality, which were introduced in the description of the Porta Settimiana, page 90, to trace the route from the latter gate, whence continuing the main thoroughfare leading from north to south from the Porta S. Spirito to the Porta Portese, along the Via di S. Maria della Scala, and crossing the thoroughfare leading from east to west, from the Ponte Sisto to the Porta S. Pancrazio, we arrive at the church of S. Maria in Trastevere; thence a street, called the Via de' Fenili, diverges on the right hand, or westward, and leads, within a very short distance, to the church in question. There is hereabouts another small street, that mounts the steep ascent in a zigzag direction, whose scarped banks on one side, are lined all the way by a brick wall, furnished at regular intervals with *ædicolæ*, containing each a picture relating to the passion of our Saviour, in order to enable pilgrims, penitents, and pious Roman Catholics of all descriptions to perform the ceremony of the Via Crucis as they proceed to the hallowed spot of S. Peter's crucifixion.

The church of S. Pietro in Montorio is supposed to have been originally built by Constantine, precisely where the apostle was crucified, and the title "*Montorio*," or "*Mons aureus*," is derived, as elsewhere stated, from the gravelly soil of the

neighbourhood, which is golden yellow. Notwithstanding the interest necessarily attached to the building, owing to sacred reminiscences, there are actually no accounts of the restorations, with the exception of one by Gregory III. in the year 740, until at the end of the fifteenth century it was rebuilt at the expense of Ferdinand of Spain by the architect Baccio Pintelli; and again at the commencement of the present century it was repaired by Pius VII. The church, with a convent annexed on the northern flank—where, as the door is kept continually closed during the day, with rare exception, it is necessary to make application to the friars for admission—stands on a beautifully elevated site, and in front of the principal entrance, on the gable which faces the east, is a terrace-like greensward levelled upon the rapidly sloping declivity, and protected by a balustrade like a battlement, precisely similar to the spot already described, page 91, in front of the Fontana Paolina. Hence, the Fontana Paolina above, and the church of S. Maria in Trastevere below, lying very nearly in the same line from west to east, and equidistant, a no less imposing view appears of Rome and the Tiber than is to be seen from the former position; and such, according to tradition, was the last earthly prospect beheld by the mortal eyes of the apostle, from the place of his execution. The façade consists of a plain low gable, remarkable only for a solitary specimen of the Gothic style of architecture—one circular rose window with mullions radiating from the centre and ornaments in quatrefoil.

The interior is constructed in the form of a single nave, the ceiling vaulted with groins, and the arched spaces along the base of more than ordinary breadth, the whole painted in *chiaro oscuro*. Of the pavement, which, as far as my recollection goes, is of an ordinary description, I have no memorandum. On the left-hand side of the church are four, and on the right-hand side three lateral chapels, all contained within arched recesses, and on both sides there is another arched recess, of which the one on the right hand contains a door leading to the convent, and the other a door leading outside. To begin with the right-hand side, the **FIRST LATERAL CHAPEL**, of which the arched recess is in the form of an absis, is painted over the whole interior, as well the sides and soffit of the entrance arch in front, as the semidome, and lower concave

in the rear, by Sebastiano del Piombo, after a manner peculiar to himself of laying the oil colours on stone. The designs, it is said, were conceived by Michael Angelo, and cost six years in the execution, consisting of a copious variety of figures, of which the principal groups are the Transfiguration on the semi-dome, and, on the right-hand side of the entrance arch, the Flagellation of our Saviour. There are no columns nor any other marble decorations, with the exception of the facing, about the altar. The SECOND LATERAL CHAPEL is constructed in the form of an absis, like the preceding; it is called the Capella della Madonna, and the altar picture is an ancient-looking portrait of the Holy Virgin; there is no pediment nor columns, but the side walls are painted by Morandi, representing S. Francisco on one side and S. Antonio on the other. The THIRD LATERAL CHAPEL, like the two preceding, is in the form of an absis, and, with the exception of the altar picture and two other pictures that flank it, is painted over the whole interior in fresco. The pediment of the altar rests on a pair of small columns of granite, and the altar picture, painted by Giorgio Vasari, represents the Conversion of S. Paul. On each side of the altar is a marble statue, one representing Religion, the other Justice, sculptured by Bartolomeo Ammanato. There is also to be observed a small but beautiful marble bass-relief engrafted on the face of the altar. Beyond this chapel is the arched recess containing the door leading to the convent, of which the sides and soffit of its entrance arch are painted in fresco.

On the left-hand side of the church the FIRST LATERAL CHAPEL is in the form of an absis, like the first chapel opposite, and the whole interior is painted in fresco. The SECOND LATERAL CHAPEL is protected by a marble balustrade. The area is square and the ceiling a dome with a lantern cupola, the surface of the former lined with plain white stucco. Above the altar, instead of an altar picture, is a marble bass-relief of extraordinary dimensions, representing S. Francisco di Assisi as he lay in a trance in the Apennines;* of which design the effect is considerably increased by a beam of light that falls upon the figure from an aperture purposely constructed above it. Upon the side walls on the right and on the

* See page 146.

left hand is a monument, the one similar to the other, each comprising a white marble sarcophagus flanked by a pair of marble statues of infant angels, and surmounted by a marble bust. Upon the side of each sarcophagus is an *abbozzo*, or rough sketch of a design in bass-relief. With the exception of the above two monuments, the altar-piece, a white marble cornice that surrounds the entire chapel, and six fluted half columns of white marble that support the cornice, the entire surface of the walls is sheathed with the latter material. The THIRD LATERAL CHAPEL, constructed in the form of an absis, is protected by a marble balustrade; the pediment of the altar rests on a pair of columns of Porto Venere; the altar picture, in the style of the early painters, is a portrait of the Madonna, and on each side wall is a painting in fresco. The FOURTH LATERAL CHAPEL is protected by a marble balustrade. The ceiling, lined with plain white stucco, is in the form of a dome surmounted by a lantern cupola; the pavement is composed of inlaid marble. The pediment of the altar is supported on a pair of columns of bianco e nero. The altar picture, representing the trance of S. Francisco di Assisi, is painted by Giovanni de' Vecchi from a design of Michael Angelo. On the left-hand side wall is a painting, some say by the Flemish artist Vandestern, and on the right-hand wall opposite there was formerly another, which latter was carried away by the French, so says the sacristan, and the wall behind covered with rough plaster has remained in the same mutilated condition ever since it was removed.

The area of the TRANSEPT, contrary to the usual oblong form, is a perfect square; the ceiling, painted in chiaro oscuro in imitation of coffers, in the form of a dome. On the right and left, or to use the usual expression, at each extremity, is a chapel contained within a lofty recess in the form of an absis, and protected by a magnificent balustrade, of which the cornice of one or both is giallo antico, and the balusters small white marble statues of infants placed in pairs. The cornice is said to be formed out of a giallo antico column discovered in the gardens of Sallust on the Quirinale, and the balusters have the appearance of being ancient, though the ecclesiastical authorities, from a sense of decorum not a little over-scrupulous, have put bronze aprons on the babies. In addition to the above, I

have no further memoranda relating to these two chapels, except that the pediments of each altar are of peculiarly elegant form, are of Carrara marble, and are supported by columns of the same material; also that there are two monuments in each, all four of which are similar to one another, and comprise respectively a sarcophagus of white marble, bearing upon its lid a marble figure in a recumbent attitude, and above it a niche containing a marble statue.

The CHOIR is comprised by a spacious absis, painted over the whole surface in *chiaro oscuro*.

The HIGH ALTAR, an exceedingly plain structure, is situated at the entrance of the choir, and the altar picture is a portrait of the Holy Virgin, called *Madonna della Lettera*. Formerly the celebrated picture of the Transfiguration by Raphael stood here in its place, but was carried away by the French to the Louvre, and after being returned to Rome, was placed in the Vatican, where it is at present. It was at the foot of this altar, in front of Raphael's picture, that Beatrice Cenci* was buried, though I am not aware that there exists any sort of memorial to mark the spot.

In order to visit the precise spot where it is generally believed S. Peter was crucified, it is necessary to leave the church by the door before referred to, on the right-hand side of the nave. The door opens immediately into a cloister belonging to the convent, which is surrounded by a portico; and in the middle of the area stands an elegant small CIRCULAR TEMPLE constructed by Michael Angelo at the expense of Ferdinand of Spain, for the especial purpose of indicating with perfect precision the venerated spot in question. This temple, which was repaired and put in the condition it is in at present by Leo XII. in the year 1826, is elevated by six steps on a circular stylobate, and consists of a circular cella of travertino surrounded by sixteen Doric columns of granite that support an entablature. Upon the entablature rests a dome crowned on its summit by a cross, comprising altogether a simple elevation of harmonious proportions, which, at all events, has been thought worthy to be taken as a model for the ciborium in the SS. Sacramento chapel in S. Peter's.

The interior consists of a single circular chapel and a

* See vol. i. page 401.

crypt below, the entrance to the former of which is on the eastern side of the structure. The domed ceiling is covered with small golden stars on a ground of sky blue, and the pavement is composed of opus Alexandrinum. Opposite the entrance is the altar, faced with a marble bass-relief of S. Peter's crucifixion, and above it, instead of an altar picture, is a marble statue representing S. Peter seated in the episcopal chair, with the Bible and keys beside him. Upon the walls on the circumference are two niches, each of which contains a marble statue.

The entrance to the CRYPT is on the western side of the structure by a flight of ten steps that lead to an area circular and coincident with the area of the chapel above. The ceiling is a flattened dome of very slight concavity, and the pavement is of inlaid marble. Opposite the entrance is an altar, of which the pediment is supported on a pair of unpolished columns of cipollino. Here, in the middle of the area, the identical place where S. Peter's cross is supposed to have been raised is indicated by a circular excavation similar to a common well; it is covered by an iron grating, and about two feet below the surface a solitary lamp, continually kept burning, hangs suspended, and emits a feeble light, calculated to dispose the mind to serious reflection, but insufficient to enable the eye to penetrate the darkness below.

S. ONOFRIO.

In order to go from the church of S. Pietro in Montorio to the Porta Settimiana situated at the southern extremity of the Via della Lungara, the route was indicated at the beginning of the description of the church above mentioned, as was also the remainder of the distance from the northern extremity of the Via della Lungara to the church of S. Onofrio. The church of S. Onofrio was originally built in the year 1439 by a bishop or dignified ecclesiastic called Beato Niccolo da Força Palena, and conceded to a congregation of monks styling themselves Hermits of the Order of S. Jerome; since which period the restorations do not appear to have been recorded further than may be gathered from inspection of the interior.

Situated on a commanding eminence, with a noble prospect

from the greensward in front, as before stated in the description of the convent, the gable faces very little to the eastward of north ; and as the convent attached to the western flank extends beyond the same gable to the northward, a right angle is thus comprised by the church and the convent, to which are separate entrances through a portico common to both. Each side of the portico is supported on two arches springing from columns eight in number altogether, and of material as follows, viz., four grey granite, one granito del foro, one pavonazzetto marble, and two Hymettian. In the interior the ceiling is a groined vault, whitewashed, with the exception of arched spaces along the base, or lunettes, which are painted in fresco. Of these lunettes three within the portion belonging to the convent, on the side next the building, are protected by glass frames, and contain paintings by Domenichino, of which the subjects are the Baptism, the Temptation, and the Flagellation of S. Jerome. And there is to be observed upon the lunette in the other portion of the portico, immediately over the door of the church, another painting of Domenichino, representing the Holy Virgin and the Infant Saviour. In order to obtain admittance to the church, which is very seldom open during the day, it is necessary to make application to the friars of the convent.

The interior is constructed in the form of a single nave of small dimensions, though notwithstanding, from the ceiling, which is vaulted with groins, plain and whitewashed, no less than seven cardinals' hats, whose deceased owners lie buried within the building, hang dangling above the pavement, suspended each at the extremity of a long cord. The pavement is composed entirely of monumental tablets, among which there is one particularly worthy of notice, a small slab of marble about 18 inches square, situated at the extremity of the nave close to the choir, which was placed there by the monks of the convent, six years after Tasso's death, to mark the precise spot where the body of the poet is laid. It bears the following simple, brief inscription: D. O. M. Torquati Tasso ossa hic jacent. Hoc ne nescius es hospes. Frēs hujus eccl. P. P. MDCI. Obiit anno MDXCV. Upon the gable wall on the left-hand side of the entrance there is also to be observed a monument dedicated to the memory of Tasso by the Cardinal Bevilaqua. It consists of a tablet surmounted by a pediment in the broken

form engrafted on the wall, and within the open space is a small portrait of Tasso crowned with a wreath of laurel and encircled by a oval frame. The inscription upon the tablet, which at all events I omitted to copy, is calculated rather to perpetuate the munificence of the cardinal, than to record the circumstances which have identified with the present building the memory of Tasso, who was invited to Rome by the Cardinal Aldobrandini, nephew of Clement VIII., from Florence, where he suffered persecution on account of his poem, and being shortly after his arrival seized with his last illness, requested to be conveyed to the convent of S. Onofrio, where he expired on the 15th April, 1595, in the 51st year of his age.

On the left-hand side of the church are three lateral chapels, and on the right-hand side three also, all contained within arched recesses, and protected each by a marble balustrade. On the right-hand side there is also another arched recess similar to the others, containing a door leading to the convent. To begin at the left-hand side, the **FIRST LATERAL CHAPEL** is square in area, the ceiling in the form of a flattened dome of very slight concavity, with a fresco painting in the middle, and four fresco paintings on the spandrils of the supporting arches. Upon the wall on the right-hand side is the monument of the Italian poet Alessandro Guidi, consisting of a tablet with an inscription bearing the date 1712, surmounted by a marble bust in bass-relief. On the left-hand wall opposite is the monument of the Marchese Giuseppe Rondinini, a structure of considerable pretension, consisting of a sarcophagus of black marble placed on the ground obliquely, and in the rear a white marble figure of Death enveloped in a mantle. The sarcophagus is surmounted by a marble statue of an infant angel holding in its extended hand a flaming torch, with which, with smiling countenance, it points aloft towards another similar figure above of an infant angel, which holds in one hand a torch extinguished, and in the other a mosaic portrait of the deceased. The **SECOND LATERAL CHAPEL** is nearly similar in form to the preceding, though I have preserved of it no particulars further than that an ancient-looking picture of the Madonna contained in a glass frame is appended to the right-hand side wall. The **THIRD LATERAL CHAPEL** is similar in form to the preceding. The ceiling is vaulted with very slight

concavity, plain and whitewashed ; above the altar, instead of an altar picture, is a large figure of our Saviour on the Cross, painted in natural colours and enclosed in a glass frame.

On the right-hand side of the church the **FIRST LATERAL CHAPEL** is dedicated to S. Onofrio, the patron saint. The area is considerably larger than either of the other chapels, and the ceiling is vaulted with ribbed groins, and ornamented in the intermediate spaces with oil paintings on canvas, cut in the proper triangular form to fit the entire surface and fastened by rows of brass nails ; the colours of the paintings, however, are very much faded. Above the altar, instead of an altar picture, is a wooden effigy representing S. Onofrio in the character of a hermit, painted in natural colours, clad in real garments, and resembling, by the uncombed locks, and beard reaching to the knees, the picture of Robinson Crusoe. The costume is intended to elucidate the saint's history, who, according to the accounts given of him, was born in the fourth century near Hermopolis, whence he fled and abandoned himself to a life of abstinence and solitude ; and finally, after remaining in various retired spots in woods and plains, inhabited the desert of Thebaide for a period of seventy years. The side walls of the chapel are accordingly covered over the entire surface, with the exception of the small columns and half columns painted in imitation of marble that support the cornice, with a series of pictures relating exclusively to the adventures that happened to S. Onofrio while, during the long period of his seclusion, he lived almost in a state of nature. The sides and soffit of the entrance arch of the **SECOND LATERAL CHAPEL** are ornamented with paintings ; the ceiling is in the form of a dome surmounted by a lantern cupola ; and the surface of the dome is covered with a painting in fresco extended in a singular manner outside the chapel, not only upon the lunette that surmounts the entrance arch, but covering one of the triangular compartments between the groins of the ceiling of the nave. The pediment of the altar rests on a pair of columns of brocatellone, which however very much resemble in appearance breccia pavonazza ; the blotches at all events are, some bright red, and others clear white on a ground of dull purple. The side walls are ornamented over the entire surface with paintings, marble sheathing, and objects of sculpture, including two monuments, both

similar to one another, and occupying opposite sides on the right and on the left; which monuments consist of a sarcophagus, above the sarcophagus a marble bust with drapery of rosso antico, and above the whole a pediment resting on a pair of half columns of breccia corallina.

The CHOIR is elevated by two steps above the nave, and protected by a marble balustrade; at the extremity is an absis, of which the semi-dome is painted in fresco by Pinturicchio, and the lower concave by Baldassare Peruzzi.

The HIGH ALTAR, planted within the absis of the choir, is a plain structure, without pediment or columns; the face of the altar is sheathed with verde antico, encompassed by a border of giallo antico sculptured in bass-relief, representing vine-leaves, and in the middle is a central ornament composed of a wreath of lilies sculptured in bass-relief on a tablet of white marble.

CHAPTER XVI.*

OUTSIDE THE WALLS, ETC.

THE VILLA PAMFILI DORIA is situated a mile or a mile and a half outside the Porta S. Pancrazio ; whither, in addition to the steep rough carriage-road leading direct from the Ponte Sisto, which has been mentioned in another place, there is another somewhat more circuitous but more agreeable route, and more practicable for wheeled vehicles, by crossing the bridge of S. Angelo, proceeding by the street called Borgo di S. Spirito to the Porta Cavalleggieri, and thence pursuing the road that runs parallel to Urban VIII.'s wall, along the ridge of the Janiculum. Which line between the Porta Cavalleggieri and the Porta S. Pancrazio, somewhat exceeding in length the Via della Lungara, which lies parallel below, serves to indicate the topographical division of the Trastevere distinguished by the title of the MIDDLE PORTION, in the beginning of the last chapter. Straight ahead from the Porta S. Pancrazio, continuing the western direction of the thoroughfare from the Ponte Sisto, leads the Via Aurelia, into which road the road above mentioned from the Porta Cavalleggieri debouches at a right angle, about a furlong distant from the Porta S. Pancrazio. On departing from the gate the characteristic feature of the locality, the yellow sandy gravel from which the Via Aurelia probably derived its ancient title, and thence the Porta Aurelia, now Settimiana, as before suggested, is particularly striking ; the soil, technically described by the geologists, consists of " volcanic strata of granular tufa and pumice, resting on a diluvial base of calcareous sand," over which lies for the most part a covering of good black mould,

* It would be superfluous to state the reason why the order of the present chapter, cited eighteenth in the introductory chapter, vol. i. p. 2, is changed to sixteenth.

but in the cuttings on the side of the road, on the surface of the road itself, and within the adjoining enclosures, the brilliant golden-coloured substance predominates everywhere. The roads in fact hereabouts, which, broad, straight, and clean, call to one's recollection the roads about Slough and Hounslow, are entirely made of it, and while the luxuriance of the herbage and tints of verdure brighter by far than appear in other parts of the Campagna, bear testimony to the superior quality of the soil, there is a peculiar freshness in the air and general appearance of salubrity in the locality which, be it real or imaginary, comes in sensible contrast with the crowded part of the city, whence the visitor who arrives at the gate by way of the Ponte Sisto emerges. Proceeding towards the Villa Pamfili Doria there are two objects on the way worthy of a moment's observation, of which the first, a Casino belonging to the Villa Cristaldi, situated about a furlong from the gate, on the right-hand side, close to the road, and remarkable for the eccentric style of the architecture, is formed on the model of a ship whose bow fronts the thoroughfare, an idea that probably had its origin in the Epidaurian embassy immortalised by the island of the Tiber, though I am not able to state the period of its construction. The title Cristaldi is derived from the cardinal, the possessor, who purchased it of its former proprietor, a Frenchman named Giraud. The other object is the Casino of the Villa Corsini, which is situated within a short distance of the casino above mentioned, planted within an enclosure on the left-hand side of the road, whence is an entrance, it is said, to the catacombs called the catacombs of S. Pancrazio, otherwise the cemetery of S. Calepodius, a celebrated place of repose of a very numerous list of martyrs in the third century. The Casino, built by the Cardinal Corsini, afterwards Clement XII., after the designs of the architect Nicola Salvi, is a lofty white edifice, of which the area appears to be square or nearly so, and upon the façade the blue sky, to a spectator viewing the object from a distance, appears like a sapphire set in enamel through an arched way or corridor that entirely perforates the building. Nearly opposite the Villa Cristaldi a road diverges on the left at a right angle and leads straight, passing the church of S. Pancrazio, which is on the right-hand side a little removed from the thoroughfare, to the Villa Pamfili Doria, where at

the porter's lodge on the left-hand side of the way admittance is at all times granted. The extent of the grounds of the villa, though the circuit over the greater portion of the periphery is not to be traced by an ordinary spectator according to visible landmarks or by a regular line of fences, is said to amount to 5 Italian or nearly $5\frac{3}{4}$ English miles, and there are few more agreeable ways of passing three or four hours in a morning's excursion than to drive hither in a hired vehicle and wander about the domain, an indulgence that is freely granted every foreigner without the incumbrance of a cicerone, or any other more formal application than simply ringing at the portal. On entering at the porter's lodge within a park-like enclosure, which, constructed in the reign of Innocent X. by one of the Princes Pamfili after the designs of the architect Algardi, was inherited at the death of D. Camillo Pamfili by the Doria family, and proceeding about a furlong towards the Casino, an interesting collection of sepulchral inscriptions and other monumental fragments are to be seen about a stone's throw from the road, on the left-hand side. The reliques in question belonged to an ancient columbarium discovered in the year 1818 close adjoining, and now occupy a small plot of ground that has the appearance of a natural copse, where a vacant spot in the middle is so thickly studded that it has the appearance of a cemetery. The site of the columbarium whence the objects were extracted being necessarily near the Via Aurelia, according to the practice of the ancients in the position of their monuments close to a public road, the inscriptions are the more valuable to antiquaries in consequence of the occasional allusions in the works of classic writers to monuments in this neighbourhood. It is, however, much to be regretted that, under present circumstances, exposed as the objects are in the open air to the unmitigated influence of the weather, there is every reason to apprehend that the characters in the course of a few years will become quite illegible.

Hence, proceeding along the road, which inclines to the left, we arrive within a short distance at the Casino, situated on a gentle elevation, whence a broad greensward, carried in a straight line through an open space purposely cleared to admit the prospect in the distance, extends as far as the road that, constructed on a lower level and invisible to the spectator,

skirts the domain. The prospect in question comprehends, within an extensive scope of the Campagna, the most perfect view of S. Peter's and the Vatican that can possibly be imagined, including an exquisite outline of the dome thrown into excessive bold relief, with the whole vast, complicated pile of building, the basilica and the palace, exposed to the very foundation. Side by side with the dome of S. Peter's stands the Mount Soracte, a solitary, distant mountain, that, in consequence of its proximity, seems to rise to a towering height above the plain, though compared with the chain of mountains in the far horizon, its elevation is considerably lower. Consequently, of all the surrounding hills, being the last invested with a winter's mantle, its snow-clad summit is immortalized by Horace* as a criterion of hard weather. The Casino, removed but a short distance from the road, is not situated in the middle of the domain, though it is made a central point whence several long straight avenues of ilex trees of more than ordinary stature diverge in various other directions. These avenues, which, allowing a considerable space for the edifice and its stables, poultry-yard, piggery, and detached tenements, commence at an interval of three or four hundred yards from the house, are of very considerable length, sufficient to create an impression of unlimited space on the mind, and exhibit to great perfection, as the trees are clipped above and on the sides to a level surface, a mode of practice in the disposal of pleasure-grounds that to be seen to advantage requires to be adopted, as in the present instance, on a magnificently extensive scale. The effect is striking, as standing a little distance from the entrance, whence the aperture, carved as it were through the interlacing boughs to rectangular form, diminishes to a point in the perspective; the entire mass appears like a wall or mound of verdure, upon whose summit, towards the centre, where human hands have been unable to reach, vegetation proceeds in its natural course, and a long unbroken line of branches, like a row of young trees growing on the old ones, spring upwards perpendicularly. On entering the avenues, as one proceeds, openings, imperceptible at the entrance, appear, whence smaller walks bounded by box and bay-trees communicate from one avenue to the other, becoming

* Lib. i. Od. 9.

more rare the greater the distance from the Casino, and the avenue itself changes by gentle degrees to a shrubbery, the shrubbery in its turn becomes a rural copse, and, by gradations imperceptible, the visitor—passing through ground diversified with pleasing undulations, here and there knolls planted with clumps of pinasters or stone-pines, and again small plantations scattered at considerable intervals, till all these objects are replaced by single trees and wild bushes, and finally the park-like appearance of the ground disappears altogether—finds himself, though nominally still within the limits of the domain, to all intents and purposes in the open Campagna.

The Casino, which as well as the distribution of the grounds is attributed to Algardi, is a mansion not large in size, but lofty, and is remarkable for a frieze of considerable breadth composed of ancient bass-reliefs collected from the spoils of columbaria and other monuments in the neighbourhood; the objects, however, are at too great a height above the ground to be seen to advantage. The entrance is by a flight of steps leading to a broad paved platform in front of the portal, and the apartments open to the inspection of the public consist of the rooms of three stories, of which the lower, as the ground in the rear of the building drops considerably, lies, so far as regards the façade, below the ground level. The rooms of the lower story have an unfinished appearance that, from the nakedness of the walls, somewhat resembles the lower range of domestic offices belonging to a large English country mansion. The entire suite consists altogether of five chambers, of which one is circular and communicates, by four open portals situated at right angles to each other, with the other four which surround it. The ceiling of the **FIRST CIRCULAR ROOM** is a flattened dome, of which the surface, as well as the surface of the walls, is covered with stucco wrought in low bass-relief by Algardi, who in this, as in other instances that follow, exercised the profession of sculptor as well as architect in the decorations of the building. In the intermediate spaces between the portals there are to be observed four marble statues contained in niches: these objects, however, as no light enters the apartment but through the four open portals above mentioned, whatever their merit or otherwise, are seen to disadvantage. The **SECOND ROOM**, which is the first one enters, serves as a

vestibule to the remainder, and has the appearance of a lumber-room ; it is square in area, and contains some inferior statues, which seem to have been placed there temporarily. The **THIRD ROOM** is situated on the part of the central chamber opposite the second room. The area is square and the ceiling is vaulted and covered with stucco bass-relief, the performance of Algardi. Two or three inferior statues are to be observed in this apartment, and also two large and very fine ancient sarcophagi of white marble sculptured in bass-relief. The **FOURTH** and **FIFTH ROOMS** are each in area a narrow oblong, and communicate by an open portal at each extremity with the second and third rooms, so that there is a clear thoroughfare entirely round the central circular room. These two oblong rooms are similar to one another, the ceiling of each vaulted and covered with stucco bass-relief by Algardi ; the walls painted in *chiaro oscuro*, including an imitation of niches, and in each, placed upon pedestals, are two statues, upon which a disagreeable cross light falls from a row of small windows on the long side of the oblong, and one large window at the extremity.

The apartments of the first floor are six in number, and of all it may be observed generally, that the area is square, the ceiling vaulted and covered with plain stucco, the pavement of red tiles, and the walls are furnished with pictures. The following objects, on making a hasty circuit of the suite, appear noted in my memoranda : In the **FIRST ROOM** are several fine marble busts, among the rest one by Algardi, of the Donna Olimpia Maidalchini Pamfili, niece of Innocent X., too celebrated on account of her intrigues and cruelty to her lovers ; it is placed on a table of Porta Santa ; and there also is another bust by Algardi of Innocent X., the head of which is bronze and the drapery porphyry ; also some busts by Bernini, as well as some ancient statues. In the **SECOND ROOM** are contained several statues, of which one of a female is placed on a pedestal of *fior di Persico*. Here also is to be observed a large vase of alabastro Sardonico, placed on a table of *lumachella*. In the **THIRD ROOM** the jambs and lintels of the portals, in and out, are of remarkably fine *verde antico*. Here are to be seen eight small statues of white marble, placed on eight short columns that serve as pedestals, formed, one pair of *breccia*

tracagnina, another pair of verde antico, a third pair of bigio chiaro brecciato, and the fourth pair of nero antico, which latter, as nero antico marble in Rome, in consequence of the quantity used in the inscriptional tablets of monuments, is extremely scarce, are nearly as large as any to be met with; one especially is pure black, and of very fine quality, the other slightly streaked with minute white veins over a portion of the surface. In this room are also two tables of alabaster and two more of Sicilian jasper. In the FOURTH ROOM is to be observed, among the pictures, one representing the triumph of Bacchus, painted in chiaro oscuro. Here also are some ancient statues, and a table of a singular description of red and yellow breccia. In the FIFTH ROOM the pictures almost exclusively comprise an interesting series of views of the city of Venice, with groups of figures and scenery remarkably characteristic. Here also is a picture in chiaro oscuro, by Tempesta, representing a boar-hunt, and a very fine table of porto venere. The area of the SIXTH ROOM, an exception to all the rest, is circular, and the ceiling a flattened dome with groined or arched spaces containing windows along the base. Upon the walls are a row of niches containing marble statues, one a copy of the David by Bernini, in the Casino of the Villa Borghese.

The second floor contains six apartments, to which the approach is by a winding ascent, which, from the naked walls and rough construction of the travertino steps—though such is by no means an unusual characteristic in an Italian casino—might be taken for a back staircase. The rooms are considerably inferior to those below, as well with respect to the objects of art contained in them as the decorations, of which a brief summary will suffice. There are to be seen, for instance, in the FIRST ROOM a pair of busts on pedestals of pavonazzetto, and a table of bigio marble. In the SECOND ROOM four ancient busts on pedestals of bigio, one ancient marble statue, and two tables of striped brown alabaster. In the THIRD ROOM two tables of striped brown alabaster, two of giallo antico, and one of Sicilian alabaster. In the FOURTH and in the FIFTH ROOMS, nil. In the SIXTH ROOM one marble table inlaid with alabaster.

From the second floor a continuation of the travertino staircase leads to the flat roof of the building, whence, protected

by a balustrade round the entire periphery, a splendid view appears of the grounds of the villa and the Campagna that justifies the popular title "*bel respiro*," given to the domain by the Romans. Upon the centre of the flat area is constructed a specola or gazebo—"gabinetto," as it is called by the custode, in consequence of having been appropriated by Innocent X. to the purpose of an amateur workshop, where he employed his leisure hours. It is a small square apartment, with an entrance by ladder steps, elevated ten or twelve feet above the roof, that lighted on all the four sides by glass windows contains a parcel of trashy articles which, whether suffered to remain as at present since the death of their proprietor from respect to his memory, or placed there on purpose to preserve the character of the chamber, comprise, for the most part, inexplicable fragments of bronze sculpture, and nondescript reliques, such as are to be picked up at small cost in the inferior shops of *vertù*, and were it not for some such reason as above suggested, might perhaps have long since been thrown out of the window. There are, however, to be excepted a collection of varieties of marble, in pieces the size of a chess board or somewhat bigger, 488 in number, arranged to serve as specimens, in rows of ten and twelve, in two cases.

Close to the Casino, in the rear of the building, is the garden, consisting of two spacious oblong plots of ground, of which the one nearest the house is elevated, terrace-like, several feet above the other. The upper garden may, with strict propriety, be termed "*lucus a non lucendo*,"—so far as relates to the term in its usual acceptation—for, neither devoted to the nurture of flowers nor the growth of vegetables, the entire area is nothing more nor less than a colossal picture, where the armorial bearings of the families Pamfili and Doria are delineated by different coloured earths and other material, and the outlines marked by minute rows of close clipped box, the only specimen of vegetable life within the whole enclosure. Among the figures, which compose two separate emblazonments, divided by a walk of yellow sand or gravel that traverses the breadth of the oblong in the middle, the principal is the Doria Eagle, in an attitude heraldically correct, and remarkably spirited, represented, the body by pieces of broken charcoal and the

bill and claws by yellow gravel. No less conspicuous than the eagle appears the dove with the olive-branch in its beak, the armorial bearings of the Pamfili, described by small broken pieces of white marble, and the olive-branch by tiny lines of box. The lily of the Pamfili also is represented by broken pieces of white marble. Also, introduced within numerous quarterings, are the crown of the Principessa Casignani, and the arms of the house of Lante, all in appropriate colours, of which there is no deficiency, in consequence of the volcanic substances that abound in the neighbourhood, such as red and yellow tufa, various shades, from grey to black, of pumice, the dark mould of the adjacent soil, and the fine deep purple pozzolana.

In the lower garden, laid down in long straight walks and parterres, with a superlatively rigid adherence to the formal style of Italian horticulture, and eulogized in the guide books, particularly on account of an object that I did not see, the statue of a faun that plays the flute by the help of a water-organ, I found nothing remarkable.

CHAPTER XVI.—SECTION II.

CHURCHES.

S. PANCRAZIO.

THE position of the Church of S. Pancrazio, situated between the Gate of S. Pancrazio and the Villa Pamfili Doria, was just now indicated, page 168. It stands a little removed from the road, on the right-hand side, as before stated, and at the extremity of a long avenue of young olive-trees, that composes a feature by no means dissimilar to the approach from a public road to a farm-house or small mansion-house in England. The Church of S. Pancrazio is said to have been originally built by the Bishop of Rome, Felix I., in the year 274, in commemoration of the martyrdom of S. Pancrazio or S. Pancras, who was decapitated in the year 304, some say on the Via Aurelia, and others, immediately on the spot where the church now stands. At all events it has not only originated the title of the Porta S. Pancrazio, but also of one of our own principal metropolitan places of worship. The building at first was in the form of a small oratory, raised upon ground previously consecrated for the purpose of a cemetery, by S. Calepodius. In the fifth century the oratory was replaced by a church built by the Bishop Symmachus, of the restorations of which no certain accounts are given until the year 1609, when, in the reign of Paul V., the Cardinal Ludovico Torres entirely renewed the structure. Alexander VII., in the year 1660 or thereabouts, conceded it to a congregation of barefooted Carmelite monks, whose convent, comprising a college for missionaries to the eastern countries, is still annexed to the building. Finally, after being abandoned for a considerable time, especially during the occupation of

Rome by the French, it was restored by Pius VII., and put in the condition it is in at present. It was within the walls of this ancient church that Pedro II. of Arragon was crowned by Innocent III., and there also John XXII. received Ludovico, King of Naples.

The entrance to the church is upon the gable, which, low and unpretending in appearance, and hardly exceeding in dimensions a rural place of worship in England, contains nevertheless within its narrow frontage three entrances, of which the central portal is flanked by a pair of columns of grey granite, and the two others each by a pair of columns of bigio marble. In front of the building, elevated on a pedestal, is planted an ancient granite column surmounted by a cross.

The interior is constructed in the form of a triple nave, divided by compound piers faced with Roman Ionic pilasters of stucco, of which the surface as well as of the whole remainder of the church is plain and whitewashed. The ceiling of the middle nave is flat and coffered with panels of unpainted wood that appear in an unfinished state; the pavement, as of the side naves also, is composed of red and yellow tiles, and here and there stripes of marble. At the extremity of the middle nave, on the left-hand side, planted in an isolated position on the pavement, is a column of pavonazzetto marble, ornamented with cabled fluting, and accompanied by two brief inscriptions, by which, though no date is attached to either, it appears to be a relique belonging to a part of the building destroyed by popular violence. The first is as follows: "Ut non oblitteretur hujus ecclesiæ antiquus ritus;" and the other, "Fidelium pietas erexit, rebellium audacia vastavit, superstitem cura M. P." There is also to be observed immediately beyond the column, between the third and fourth piers of the left-hand range, a flight of steps leading to the ancient cemetery of S. Calepodius, or, as the subterraneous passages here are called, the catacombs of S. Pancrazio, which lie under the foundation of the church, and undermining the grounds of the Villa Corsini as before stated, extend a considerable distance, it is said, towards the Tiber. The door at the bottom is blocked up, but on the wall of the descent there appears the following inscription commemorative of the decapitation of S. Pancrazio, by which it would seem that the saint was put to death precisely at the

present spot, at the entrance of the catacombs: "In aditu hujus catacumbæ decollatus fuit S. Pancratius m." Upon the gable wall near the entrance there existed at the beginning of the seventeenth century, previous to the restoration of the church by Cardinal Torres, a monument of the celebrated consul Crescentius or Crescenzo, who flourished in the tenth century. Upon the side walls the frieze of the entablature above the piers is ornamented with stucco bass-reliefs of exceedingly inferior execution, representing a festoon of fruit and flowers.

The ceiling of the side naves is flat and coffered, similar to the ceiling of the middle nave, and in the same unfinished condition; both naves at the extremity are divided from the transept by a wall about 4 feet in height, from which springs a round-topped arch. There is only one lateral chapel, belonging to which nave I cannot say, but there are appearances of an intention to have constructed four in one nave and four in the other, of which nothing of the design has been carried into execution further than the engrafting on the walls seven stucco bass-reliefs to serve instead of the altar pictures, and the painting an imitation of a pediment above each. The solitary lateral chapel above mentioned consists of nothing more than a plain altar-table appended to the wall, with exceedingly scanty ornaments, whether columns or otherwise, formed of wood painted in imitation of marble. At the extremity of the left-hand nave there is to be observed another entrance by a flight of steps to the cemetery of S. Calepodius, of which the door at the bottom, like the other, is blocked up. Upon the wall of the descent appears the following inscription: "Cœmeterium S. Calepodii Presbyteri et Martyri Christi."

The TRANSEPT is elevated above the middle nave by three steps, and divided from it by a semicircular arch that springs from a pair of granite columns planted on the low walls at the extremity of the side naves, which columns sustain reciprocally with the central arch the flanking arches before referred to. Above the central arch the space between the crown and the ceiling is painted in fresco, and in front, on the summit of the steps, is a low marble balustrade. The area, coinciding with the breadth of the church, is a perfect square, and the ceiling is flat and coffered, with panels of unpainted wood in an unfinished state, similar to the ceiling of the middle nave, with

the exception that in the middle is a rough painting in fresco or tempera. There is no chapel at either extremity, but there are two flanking the choir or tribune, which face towards each side nave. Both these chapels are similar to one another, each contained within an arched recess, of which the sides are painted in fresco. With the exception of a slab of porphyry that lines the face of each altar, all the remaining decorations, the pediment, columns, &c., are painted in imitation.

The CHOIR, which is comprised by an absis and the usual interpolation of vaulting in front, is elevated by a double-branched flight of steps above the transept. The whole interior of the absis, that is to say the semi-dome and lower concave, is very roughly painted in fresco; below on the pavement there is to be observed a wooden model of the pontifical chair of marble, on which Gregory the Great was seated while he delivered a homily to the Romans in the church of S. Pancrazio. The model in question, as appears by the following inscription painted on the wall above it, was made by the bare-footed Carmelites of the annexed convent, in order to preserve a memorial of the original, which, in the year 1790, in the course of a popular disturbance in the city, was broken to pieces by a democratic mob:—"D. O. M. Marmoream sedem marmoreis subselliis ad psallendum DNO per gyrum refertam, cui insidens S. Gregorius P. Magnus, hâc in basilicâ homiliam ad populum habuit, vesano libertatis spiritu A. MDCCXC in religionem furentem, disjectam, fractam, contritam, vulgare substitutâ materie, ab oblivione vindicârunt FF. Carmelitæ ex calc. A. MDCCCXVI."

The HIGH ALTAR is situated at the entrance of the choir, immediately within the balustrade; it stands isolated, and is surmounted by a canopy in the form of a dome, which, with an intervening quadrilateral entablature painted in imitation of giallo antico, is supported on four columns of porphyry. On the side facing towards the nave the altar is faced with an exceedingly large tablet of porphyry, and underneath is a sarcophagus of extraordinary dimensions of the same material, containing the remains of S. Pancras and other martyrs, which, according to the following inscription that accompanies it, were placed there after being discovered in the catacombs below:—"SS. Pancratii, aliorumque martyrum ossa in hypogæis olim condita hîc decentius recondita."

CHAPTER XVII.

THE LEONINE CITY.

THE exposed condition of the northern portion of the Trastevere at the commencement of the reign of Leo IV. was referred to at the beginning of the 15th chapter, when the Saracens, having established their hordes in Sicily and the South of Italy, having laid waste in their predatory incursions the outskirts of Rome on the side towards the Tiber and ransacked the basilicas of both the Apostles, that enterprising pontiff, in order to secure the Vatican and S. Peter's against their attacks, founded the Leonine city. Previously, however, the maritime states of Gaieta, Naples, and Amalfi, subjects of the Greek empire, had been invited to an alliance ; and precautionary measures of defence, such as the erecting no less than fifteen towers at various places, the throwing an iron chain across the stream of the Tiber, &c., were adopted with such skill and energy, that a signal and decisive victory obtained over the enemy was the final means of affording to the pontiff leisure and opportunity to attend to the business of the fortification. It was in the year 849, when the forces of Leo at the port of Ostia were augmented by the auxiliary galleys of the above-mentioned Christian states, that a fleet of Arabs and Moors cast anchor sixteen miles from Rome, at the mouth of the Tiber, and commencing their attack on the auxiliaries, the engagement for a considerable period inclined in favour of the latter, and ultimately, in the midst of a violent storm of thunder, lightning, and rain, ended completely in their favour, to the utter discomfiture of the barbarians. For three succeeding years there was a cessation of hostilities, during which period the dismantled churches were restored with more magnificence than ever, including, with other decorations, the spoils of the Moslems, especially thirteen Arabian bows of pure silver, such as the heathen mythology assigns to the god

Apollo, which latter trophies were suspended over the tomb of the apostle in S. Peter's. Leo had no sooner vindicated the altars of the saints than he proceeded to determine the line of an enclosure called, from a feeling of self-satisfaction pardonable, considering the peculiar circumstances that led to the undertaking, the *Civitas Leonina*, or the Leonine city, which, in contradistinction to the Janiculum, the City of the Kings, on the south extremity of the Trastevere, may certainly with some propriety be termed the "City of the Popes." The triumphal ceremony of inaugurating the boundary was performed under the most imposing religious solemnities, and Leo himself, at the head of all his clergy, walked bare-foot and bare-headed, clad in sackcloth and ashes, round the whole periphery, while the foundations were sprinkled with holy water, and a sonorous choir of vocal and instrumental music chanted, as they went along, psalms and thanksgivings to the Giver of all victories.*

The line of fortification then established has been kept ever since in complete repair by the succeeding popes, including especially Urban VI., Nicholas V., Paul III., Pius IV., and Urban VIII., and exhibits at the present day a regular series of lofty bastions constructed on the approved principles of modern military science, that enclose an area which, as before stated in the Appendix to the first volume, page 488, may be compared in figure to a coffin. To proceed with which likeness it may be further observed, that while the position is from east to west, the western portion assigned to the head and shoulders is occupied by the gardens and enclosures of the Vatican, the eastern portion belonging to the feet rests upon the fortress of S. Angelo and the Tiber, and the central region of the heart contains the Vatican Palace and the Basilica. It is to be remarked, however, with regard to the perfect enclosure of the periphery by a wall, that the part of the western portion which immediately rests upon the Tiber, and is consequently protected by the river, is to be excepted.

So much being premised, it will be, perhaps, advisable, previous to entering within the walls, to make a brief circuit of the periphery, beginning with the Porta S. Spirito, which, situated at the northern extremity of the Via della Lungara, has been more than once referred to. The PORTA S. SPIRITO,

* See Gibbon's 'Decline and Fall,' vol. vii. pp. 53 and 54.

originally built by Leo IV. as the postern gate of the new citadel, was afterwards rebuilt in the course of the restoration of the walls by Paul III., by the architect Sangallo, whom he had employed previously to construct the fortifications at the foot of the Aventine, near the gate of S. Paolo, referred to in Vol. II. page 404; but as Sangallo died before the gate was completed, and the operations were put a stop to in consequence of that event, and never resumed, the structure, though Farnese survived the architect four years, remains precisely as it was left at the period in question; that is to say, consisting as it does of a single aperture, the large blocks of travertino that compose the attic, as if even the current day's work of the masons was never completed, exhibit no even surface, the flanking travertino columns are truncated shafts hardly exceeding a third of the intended height, and the portal itself is, in fact, the only part of the structure that can be called perfect. Whatever the reason of the neglect immediately after Sangallo's death, the cause that operated seventy or eighty years afterwards, when Urban VIII. enclosed the middle portion of the Trastevere, is easily accounted for; for the Porta S. Spirito and the Porta Settimiana being then both included within the new wall of the city, became consequently supernumerary. From the Porta S. Spirito the portion of the wall of the Leonine city, commonly known by the title "Urban VIII.'s Bastion," proceeds by a line broken by various angles westward, ascending the slope of the hill through gardens and enclosures; so that without obtaining permission to enter, it is impossible to trace it either within or without. At the summit the wall leading from south to north from the Porta S. Pancrazio impinges upon it at an acute angle at a point whence the northern line continued would pass through the piazza in front of S. Peter's; and here within a few paces stands the Porta Cavalleggieri.

The PORTA CAVALLEGGIERI, whence the direct road leads to Civita Vecchia, was called originally Porta de' Turrioni, with reference perhaps to some of the towers of defence erected by Leo IV., since destroyed, and it derived its present title from a cavalry station established by Pius IV. in the year 1559, 32 years after Rome was sacked by the Imperialists. It is doubtful whether at that period the gate occupied the precise position in the walls that it does at present, but there or there-

abouts the Imperialists carried the city by assault and made good their entrance in the year 1527; on the same spot the Duke of Bourbon was slain; and the sword he wore is still preserved in the Kircherian Museum attached to the Collegio Romano. A few paces beyond the Porta Cavalleggieri are the appearances of a blocked up gate called the PORTA FABRICA, of which nothing remarkable is related; whence, although from the Porta S. Pancrazio a road runs close and parallel to the wall all the distance, the way now becomes intercepted by gardens and vineyards, and so continues from the present point, which may be termed the right-hand elbow of the coffin-shaped area, over the whole western extremity of the Leonine city to the corresponding point upon the left-hand elbow, where, as near as may be, opposite the Porta Cavalleggieri, on the other side of the piazza in front of S. Peter's, stands the Porta Angelica. The PORTA ANGELICA, built about the year 1560 by Pius IV., was called Angelica after his baptismal name. Thence we proceed all the way by a convenient path or street round the eastern end of the enclosure, which is terminated by the outer bastions of the Castle S. Angelo, that rest upon the Tiber. Of this portion, considering the relation that the fortress bears to the bridge of S. Angelo, and to the remainder of the periphery of the Leonine city protected by the river, I propose for the present to postpone the description, and enter by the Porta S. Spirito. Previously, however, one other blocked up gate, the PORTA CASTELLO, which is situated between the Porta Angelica and the fortress, had need be mentioned.

After entering the Porta S. Spirito from the Via della Lungara, a street leads for a short distance in the same northern direction, and terminates in a small piazza called the Piazza di S. Spirito, whence one of the principal streets, called Borgo di S. Spirito, running longitudinally right and left, at right angles to the first, proceeds on the left hand to the southern flank of the piazza in front of S. Peter's, and on the right hand to the fortress and bridge of S. Angelo. Upon the angle on the right hand between the piazza and the street is the church of S. Spirito, an appendage to the celebrated hospital that bounds both sides of the way.

The HOSPITAL OF S. SPIRITO, the most extensive charitable establishment in Rome, and in its present condition divided into

three separate branches for foundling children, fever patients, and lunatics, is supposed to have been originally built in the year 498 by the Bishop of Rome, Symmachus. Its title "S. Spirito" is further distinguished by the epithet "in Sassia," after the name of the Saxons, who, coming to Rome with Charlemagne, took up their residence in this part of the city. The present state of organization was originated by Innocent III., who in the year 1198 availed himself of the services of a Frenchman named Guido de Montpelier, who a few years previously, according to the account of Morichini,* had been instrumental in the formation of an institution in France of the same description, distinguished by the title "Saint Esprit"—whence the name S. Spirito. The foundling branch was at this period the first asylum for deserted infants ever formed in Europe, and the next in Paris in the year 1630 is attributed to an Italian named S. Vincenzo de' Paoli; which latter was succeeded by the Foundling Hospital in London in the following century. The architect employed by Innocent III. was Marchionne; and subsequently the edifice was rebuilt in 1471 by the architect Baccio Pintelli, at the expense of Sixtus IV.; further restorations and additions were effected by Alexander VII. in 1655, by Benedict XIV. in 1740, by Pius VI. in 1775, and by Pius VII. in 1800, in the course of which several operations the building was augmented to an extent sufficient to meet the wants of the population, which it is said increased in the lapse of 300 years—between the reigns of Sixtus IV. and Pius VII.—to more than double. The institution, as it exists at present, the foundlings and the fever patients on the side of the street next the river, and the lunatics on the opposite side, is under the direction of a comendatore, entitled *ex officio* Grand Master of the Order of S. Spirito. The comendatore, appointed by the Pope, administers the revenues and superintends the functions of certain priests or ecclesiastics, canons of the order, twelve in number, who in turn celebrate the mass in the wards every morning, in addition to extra offices rendered to the sick and dying. The latter branch of spiritual service, as persons of every description of faith are admitted to the hospital, is administered indiscriminately; and at the same time no pains are spared to convert to the Roman

* 'Degli Istituti,' &c., page 2.

Catholic religion Protestants and all others of whatsoever profession, or, to quote the *ipsissima verba* of Morichini, “non tralasciasci dai molti sacerdoti che vengono all istituto di adoperar quanto si puo perchè riducasi alla Cattolica fede quello che infelicemente non la professasse.” The dead are conveyed by torchlight from the hospital to the cemetery of S. Lorenzo, by a confraternity of the laity, who, arriving from their separate habitations, assemble in a common vestiario or robing-room, where they assume their funeral habiliments and proceed to the place of sepulture. There the corpse wrapped in a black garment, after receiving absolution, is lowered into the pit, or as Morichini expresses himself, “si cala piano piano nel sepolchro.” Previous to the establishment of the cemetery of S. Lorenzo, the cemetery of the hospital, containing 105 pits for the dead bodies, was situated in the enclosures just now referred to, outside the Leonine city, between the Porta S. Spirito and the Porta Cavalleggieri. The revenues are said to amount to 85,000 scudi, with 36,000 added by the Pope’s treasury; altogether 121,000 scudi, or 26,216*l.* 13*s.* 4*d.* sterling. The number of patients admitted annually, exclusive of the foundling branch, according to the result of a ten years’ average, are found to be 11,903; the average period of a patient remaining in the hospital 9 days very nearly; the average number of patients in the hospital, 294; and the deaths upon the gross number admitted, 842,* or $7\frac{1}{10}$ per cent.

At the entrance of the foundling branch of the establishment, on the side of the street next the Tiber, and on the left-hand side of the arched gateway that leads into a cortile belonging to the premises, may be observed, at a convenient height above the pavement, the turning-box placed there for the reception of the foundling children, and above it painted in large clear characters the word “Rota.” The box, which is constructed precisely after the fashion of the turning-box of a convent, or those contrived to communicate with the kitchen of a large hotel, is of dimensions purposely contrived to receive a child of three months’ growth and no larger, and is furnished with a shelf in the middle, upon which is placed a little mattress.

* These numbers, expressed precisely in decimal fractions, are 11903·7, 8·99, 293·43, and 841·5.

The machine is so adjusted that at the slightest movement of an infant laid upon the mattress it comes in contact with a bell and alarms the inmates; and in addition to this precaution, a sentry is continually placed on duty close to the turning-box, in such a position that no infant can possibly be deposited there without his cognizance, and according to his instructions he is obliged to communicate immediately to the corporal of the guard the arrival of every foundling. In most cases so little pains is taken to conceal the infants by the parent, or person employed to bring them, that the child is openly taken to the corporal of the guard, who receives it in due form and carries it to the nurses. In such case a regular receipt is furnished to the bearer by the corporal, and the name, where a name is given, is entered in a book of registry, together with the year, month, day, and hour of delivery, as is also every mark or signal of any sort whatever that may appear upon its clothes or person likely at any future day to establish the baby's identity. The latter office is performed by the head nurse, called the prioress, by whom, provided a certificate of baptism be not delivered or discovered, the child with as little delay as possible is conveyed to the priest to be baptized. Few moments however are suffered to elapse under these preparations ere the tender deserted creature, suffering perhaps in an inclement winter's night the pangs of hunger and of cold, is destined by the humane provisions of the establishment to experience a change in the vicissitudes of human life that even the imagination itself can hardly exaggerate, when suddenly removed as it were by angel ministration to a genial atmosphere and clinging to a foster mother's bosom, its shivering limbs are cherished in the arms of one of the nurses, of whom a sufficient number, young healthy women from the Campagna, prepared and ever ready night and day for the contingency, sleep in one separate apartment. In this nursery, a haven of fortune for the destitute, each bed is accompanied by two cradles, one at one side and one on the other, and the nurses, who are all presumed to be capable of suckling two children, are provided accordingly with a ration of nourishment, which, if the question were to depend on the quantity of food alone, might warrant such a conclusion. Each nurse, for instance, receives every day 1 lb. 4 oz. of meat, 2 lbs. 8 oz. of bread, broth or soup ad

libitum, and 3 fogliette or upwards of 2 bottles of wine. Their wages, in addition to the above treatment, are liberal, but during the whole period of service they are confined within the limits of the hospital by the most stringent regulations. Whether or not they avail themselves of the use of a carriage attached to the service of the establishment, which may frequently be seen driven about the streets of the Trastevere in the daytime, in form like a large omnibus and the more conspicuous from the colour entirely white with paintings of the Holy Ghost in the form of a dove upon the panels,—I cannot say.

The foundling children, after being received into the nursery, are in the first instance maintained there only for a short period, until arrangements for placing them at nurse in the country can be carried into effect, for which purpose certain days in the week are set apart, when the female peasants desirous of taking charge of the infants attend at the hospital, and a selection is made among them according to their personal eligibility, backed by a certificate of character from the parish priest. The boys remain abroad until big enough to learn a trade, and then are apprenticed under such provisions that a part of their earnings is contributed to the establishment until they attain the age of twenty-one, when they are finally launched upon the wide world with a bonus of ten scudi. Of the girls who are brought back at an early age, some are employed in the domestic duties of the hospital, and others sent out to service or go into convents. In former times another rather curious mode of providing for the female orphans was had recourse to by Pius II., who established, about the year 1458, three public ceremonials annually, when, walking in procession, attended by the canons of S. Spirito, the Pope's Swiss guard and a band of music, they were paraded through the whole city for the especial purpose of affording an opportunity to any person inclined to enter on the matrimonial state on short acquaintance, of selecting for a wife whomsoever he might admire the most. Effectively, as is distinctly stated by Morichini, no less than seventy-five of these young girls in the course of one year obtained husbands in this manner.* The tendency, however, of such a description of saturnalia among young people became so exhi-

* 'Degli Istituti,' page 91.

larating that as the practice not only promoted a want of discipline and general disturbance in the house at the period of every festival, but led to more serious irregularities, it was finally put an end to at the beginning of the eighteenth century. The beauty of the female orphans, as may be seen at the present day when they are taken to walk upon the Pincio, and in other places in company with their female attendants and one or two canons of the establishment, is certainly very remarkable, and may be partly attributed to the excessive mortality which, in spite of all the salutary precautions adopted, prevails among them during infancy, and spares only the most robust constitutions. The dark eyes and hair of the Italian blend with the blooming complexion of a northern climate, which natural attractions, together with their symmetrical form, are heightened by the simple becoming dress, a black robe close fitting to the body, and on the head a plain white muslin handkerchief worn loosely above the forehead. Alas! young and joyous as they appear, free from every sense of care and in exuberant health, they are in numbers but a miserable remnant, less even than the half, of the companions of their early days, who, doomed by a parent's fault to an ephemeral existence, have perished prematurely. The deaths, in fact, among the children brought to the hospital, including a period of five years, from 1829 to 1833 inclusive, actually, according to the official returns, amount to upwards of 54 per cent.!

The only part of the hospital to which I found it practicable to gain admittance was the fever ward, where, with the exception of the dispensatory and anatomical museum, I saw nothing remarkable—nothing at all in fact but some fifty or sixty febrile patients, occupants of a large, long room where they lay stretched on their beds. In the dispensatory I saw a mill at work, which, such is the quantity of Peruvian bark consumed by the patients, is kept in regular operation by means of a water-wheel underneath the apartment, propelled by a stream of water from the Fontana Paolina on the Janiculum. Here a stone roller, the size of an ordinary millstone, by means of an axis attached to an upright shaft in the middle of the apartment, revolves vertically on a circle of 6 feet radius, and crushes the bark on a metal plate about 2 feet in breadth. In

the anatomical museum I saw a remarkably beautiful preparation of a human subject where the nervous system is exemplified by an entire figure suspended upright and at full length upon the wall by means of a multitude of long slender pins, comprehending, by the skill of the artist, Giuseppe Flajani, a most marvellous tissue of all the minute multitudinous ramifications of fibre that communicate from the head and heart to every part of the body, injected with quicksilver; and as the wall in the rear of the object is painted black, exhibited to extraordinary advantage.

To proceed now to the portion of the periphery of the Leonine city just now omitted, I will commence by the PONTE S. ANGELO, originally called Pons Ælius after one of the names of the Emperor Adrian, who constructed it for the purpose of an approach to his mausoleum, in lieu of the Pons Vaticanus, which latter bridge existed at that period a short distance lower down the stream. Here it is to be observed that while the direction of the Ponte S. Angelo, in consequence of the sudden bend of the Tiber to the westward immediately above it, is from south to north, the Pons Vaticanus, situated a little below where the river reassumes its normal course, spanned the stream from east to west, very nearly in the rear of the hospital of S. Spirito just described; and in the intermediate space the Leonine city, of which the wall here is wanting, is protected exclusively by the river as before stated. The bridge first mentioned, subsequent to the fall of the Western empire and during the dark ages, had the title Ponte d'Adriano, and also, in consequence of leading to the basilica, Ponte di S. Pietro; nor was it till a later period, after the term had been applied to the mausoleum of Adrian, that it was called Ponte S. Angelo. The structure originally consisted of three large arches between two small ones, and upon the parapets statues are said to have been placed, supported on buttresses erected upon the starlings. The ancient arches, starlings, and the buttresses are still in excellent preservation, and afford an admirable example of the enduring quality of the old Roman masonry, after withstanding for seventeen centuries the continual force of a rapid current and the more violent occasional assaults of sudden inundation. As regards the upper portion and the parapets there is no account of the restorations for a very long period,

not in fact until the year 1450, when the bridge was repaired by Nicholas V. In the year 1530 Clement VII. improved the approach from the city by extending the parapets upon the left bank of the river and ornamenting the extremities with a pair of colossal marble statues of S. Peter and S. Paul, which two figures, the one bearing the keys, sculptured by Lorenzetto, and the other holding in the hand a sword, by Paulo Romano, stand with good effect flanking the entrance. The idea was subsequently improved by Clement IX., who about the year 1667 restored the parapets with the assistance of the architect and sculptor Bernini, who planted on each side upon the cornice a row of five marble colossal statues of winged angels, each standing in an erect attitude and bearing some one or other object relating to our Saviour's passion and crucifixion—an avenue of the Heavenly Host headed by the two apostles, that appear to welcome as it were the pilgrim from a far distant country to the holy shrine of S. Peter. The design, however, has hardly been done justice to by the sculptor, and though one of the figures, the angel which bears the titulus of the cross, is attributed to the chisel of Bernini himself, the rest are generally allowed to be of very inferior execution. The figures, moreover, placed as they are upon the parapets fronting each other, are unfinished in the rear, as if intended to be seen only in front; whereas the rear, whether on approaching by either of the two principal thoroughfares from the east or from the south, first meets the eye of the spectator in consequence of the sudden bend of the river above referred to. The surface also of the white marble is much disfigured, like the surface of the pyramid of Caius Cestius, with streaks of black, owing to the rain.

Of the PONS VATICANUS the precise site, as far as may be presumed by visible appearances, is extremely questionable, though by a person standing on the bridge of S. Angelo there may certainly be observed at times of very low water a slight ripple of the stream about 300 yards below, produced, it is said, by the remains of the truncated piers, whence some considerable masses were removed in the year 1813 in the course of operations undertaken for the improvement of the navigation. Little is known of the structure even in the days of its existence, though it is generally supposed to have been built

by Caligula or Nero as an approach to the imperial gardens on the other side the Tiber ; at all events nothing at all is to be heard of it since the fifth century, at which period it is said to be mentioned by Aurelius Victor and by Prudentius under the above title. Afterwards it was called *Triumphalis*, a term substituted for *Vaticanus* by the moderns, with reference it is presumed to the triumphal Circensian processions of the ancients, though finally, whether it was carried away by an inundation or what became of it seems to be a mystery.

The MAUSOLEUM, otherwise called the MOLE OF ADRIAN, immediately confronts the spectator standing on the bridge of S. Angelo. A stupendous circular structure planted on a quadrangular base, surrounded by modern bastions which form part and parcel of the wall of the Leonine city, and on the northern side extend to the river's banks, it forms the extremity of the coffin-shaped area, the right leg of which, as it were, rests upon the river. The circular form, a model considered worthy of the imperial sepulchre, was previously adopted by Augustus on the other side the Tiber nearly opposite, by Crassus at a more early period, in the instance of the tomb of Cecilia Metella, and subsequently to the time of Adrian was followed by Maxentius, who built the mausoleum or circular temple of Romulus on the Appian Way—all which objects will be found described in their proper places. Adrian, though he died a pagan, so far at all events mindful of his latter end as to be desirous of posthumous celebrity, constructed the vast cenotaph in his lifetime as a place of repose after death for himself and his successors ; and when he finally ended his days at Baia, as if a glimmering of Christian faith during his last moments shone in the far unreachable distance, is said to have composed the following plaintive apostrophe addressed to his departing spirit :—

“ Animula vagula blandula,
Hospes, comesque corporis,
Quæ nunc abibis in loca ?
Pallidula, rigida, nudula,
Nec ut soles dabis jocos.”*

After his decease his remains were laid temporarily in Cicero's villa at Puteoli, and subsequently conveyed by Anto-

* Spartianus, in Adrian, cap. 25.

ninus Pius to the place of their destination, where in due succession the bodies or ashes of Antoninus Pius, Marcus Aurelius, Commodus, Septimius Severus, Geta, and Caracalla were also deposited. The ground upon which the mausoleum stands is supposed to have belonged to the gardens of Domitia, the aunt of Nero, and a circus said to have been constructed by Adrian himself was situated immediately in the rear, but for nearly two centuries afterwards the space westward as far as S. Peter's was to such a degree appropriated by the different emperors to gardens, pleasure-grounds, and circuses, that the whole came to be distinguished in later times by the one general title of the "Field of Nero." It does not appear that the structure in question was used as a place of sepulture for the emperors beyond the second century, and at all events at the end of the fourth century, when Honorius surrounded the city by a wall previous to the first Gothic war, it was doubtless, in consequence of its commanding position close to the river, used exclusively as a fortress, which being taken and retaken repeatedly, bears testimony to many a memorable struggle, especially in the instance of the valiant defence of it against the Goths in the sixth century. Little, however, is known of the condition of the structure as it existed in those days, for the account given by Procopius, Belisarius's secretary and historian, is after all extremely meagre, and adds very little to the figure which the spectator may imagine nowadays from personal observation, nor is there to be found in the works of the ancient writers any description of it at all previously. Procopius accordingly is the authority principally relied upon by the antiquaries, and certainly his narrative of the siege of Rome and the proceedings of the belligerents, leading to the event above alluded to, is wonderfully graphic, commencing with the 9th of December, A.D. 537, in the eleventh year of the reign of Justinian, when, as Belisarius entered Rome with the Greeks at the Porta Asinaria, the Goths fled simultaneously out of the city by the Porta Flaminia. He then relates the various events successively, how Belisarius deposited in magazines the corn brought with him from Sicily and made various preparations to stand a siege;* how Vitiges, at the head of an army of 150,000 men, marched upon the city

* 'De Bello Goth.,' lib. i. cap. 14.

from Ravenna ;* how the bridge-guard at the Ponte Molle deserted their post at night and the Goths crossed the Tiber in the morning ;† how Belisarius, roused at the spur of the moment, put himself at the head of 1000 cavalry and galloped to meet the enemy ; how recklessly he fought, first and foremost in the ranks, here, there, and everywhere, conspicuous on his fleet, active, well-broke, chestnut, bald-faced charger, a horse without a speck of any other colour than chestnut except the blaze in his forehead, which was white to his very nostrils ; how he drove the enemy to their camp outside the walls, where meeting with a reinforcement, they in their turn drove back the Greeks and Romans ; how the Pincian Gate was shut upon Belisarius, who on foot, disfigured with sweat and dust, and unrecognised in the obscurity of the hour at sunset by the keeper of the tower, had well nigh been taken prisoner ; how Belisarius, renewing his dispositions for the defence of the city, placed a general officer at every gate, fourteen gates in number at that period besides some lesser ones ;‡ how the Goths immediately invested the city, pitching six separate camps outside the walls between the Porta Flaminia and the Porta Prænestina on the left bank of the river, and one other camp in the Field of Nero on the right bank, which latter commanded the gates Aurelia and S. Pancrazio ; how Vitiges cut the aqueducts on the Janiculum and intercepted the stream upon the slope referred to, page 89, which then turned the corn-mills situated on the spot in question, and has existed ever since to the present day ; how Belisarius constructed other temporary mills by compressing the current of the Tiber within narrow compass at the bridges, as is done even nowadays by a similar contrivance at the floating mills of the Isola, described page 109 ; how the Goths, aware of the resource adopted by the besieged, floated dead carcasses of men and horses to destroy the machinery ; how Belisarius threw an iron chain across the Tiber to protect it.§ Finally, how the Goths made a general attack on the walls on the eighteenth day of the siege ; how Belisarius allowed the enemy to advance with their various implements of war within bow-shot, their towers on wheels equal in height to the height of

* ‘ De Bello Goth.,’ lib. i. cap. 16.

† Ibid., cap. 17.

‡ Ibid., cap. 18.

§ Ibid., cap. 19.

the walls, their battering rams, their balistas and onagri, machines, one for propelling arrows and the other large stones, their fasciculi for filling up the ditches,* etc.; how Belisarius with an arrow from his own bow piercing the neck of their leader, laid him dead on his back; how he bid his archers aim exclusively at the oxen that drew the vehicles, and thus by stopping the progress of the machines threw the enemy into confusion;—how while these events were passing under the eye of Vitiges on the left bank of the river, a storming party on the right bank, a troop of archers with no other impediments than scaling ladders, lying in ambush under the portico of S. Peter's, sallied forth to attack the Mole of Adrian with such celerity that Constantinus, the general to whom the Mole had been entrusted by Belisarius, stood for a moment aghast and paralysed, but recovering his presence of mind instantly, the energies of the Greek soldiers burst forth in the emergency, and breaking to pieces the beautiful statues that crowned the summit of the structure, they hurled the fragments with such fatal effect on the heads of the enemy that the besiegers, unable to mount or even place the ladders, yielded in dismay to the cataract and forthwith retreated.†

All these circumstances are told by Procopius with the utmost precision, even to the hurling the broken statues from the summit of the mausoleum; but so scanty at the same time is the description of the form, that he does not so much as mention whether the summit referred to were round or square; nor can there be gathered, in fact, from the passage in question, any more definite idea of the structure than that it was like a tower, exceeding in height the city wall; that it stood within a stone's-throw of the Porta Aurelia; that the base was square, a stone's-throw the length of each side; that the whole or a great part of the exterior was sheathed with blocks of Parian marble, accurately laid together without cement or any other appliance; that the statues on its summit above referred to were statues of men and of horses of Parian marble, exquisitely sculptured; and that the fortress, such as it then existed, was partly protected by a wall.

After the final expulsion of the Goths it came into the possession of the Exarchs, and about the year 983 was seized by

* 'De Bello Goth.,' lib i. cap. 21.

† Ibid., cap. 22.

the Roman Consul Crescentius or Crescenzo Nomentano, who defended it against the Emperor Otho III. ; accordingly, for a considerable time afterwards, the title Castello di Crescenzo was allotted to it. Gregory V. obtained possession of it in 996, and a few years afterwards, in the year 1073, at the time of the Norman invasion, it served as a place of refuge for Gregory VII., while his nephew defended the Septizonium on the Palatine. About the year 1389 Boniface IX. repaired the fortifications, as did also Nicholas V. about the year 1447, and Alexander VI. about 1492. Included in the operations of the Pope last mentioned, there is to be noticed particularly the long covered way still in existence which he distinguished by the modified title "ambulatorium," constructed for the purpose of his personal security, and extending all the way, 3000 feet it is said, from the mausoleum to the Vatican. The fortress was subsequently repaired by Pius IV. in 1559 ; and finally in 1623 Urban VIII., at the same time that he built his new wall along the ridge of the Janiculum, employed the architect Bernini to construct the magnificent bastions that enclose it.

With regard to the present appearance, though the structure is generally known from prints and former descriptions, it may be remarked in addition to what has been already stated, to the effect that it consists of a circular body upon a square basement, that the body and basement, of which the diameter of the former is said to be 188 Roman feet and each side of the latter 253 feet, are composed of large blocks of travertino that bear no appearance whatever of the marble sheathing mentioned by Procopius ; that the summit of the circular drum is heightened by modern masonry and a belt of machicolations, an appendage of the middle ages ; that the circular flat area on the top has been made the site of an ordinary rectangular building, a dwelling-house, crowned with statues, ornamented with a balustrade, and a clock upon its façade, and at present inhabited by the governor of the fortress ; and that while the crypts or lower regions are converted to the purpose of a gaol for state criminals, there is to be observed above all, planted on its pedestal on the flat roof of the governor's dwelling, a bronze statue of the archangel Michael, which, as if newly alighted from the ethereal regions, stands with extended wings, and drapery floating in the breeze, with right arm

elevated above the head in triumphant attitude in the act of sheathing a sword. The hybrid appearance of the modern edifice raised on the ancient substructure is effectively reconciled by the above-mentioned figure, which is said to be the performance of the sculptor Vanchefeld, and was placed there in the reign of Benedict XIV. in lieu of the original in marble, sculptured by Raffaello di Monte Lupo, that stood there previously. The origin of the design is attributed to a miracle said to have happened in the sixth century to Gregory the Great, to whom the apparition of the archangel appeared precisely in the attitude above described, hovering in the air above the fortress while Gregory was walking at the head of a solemn procession during an expiatory festival ordained for the purpose of imploring Divine mercy for the mitigation of the plague which then ravaged the city. Gregory accordingly, though the statue does not appear to have been erected till a long period after his reign, constructed forthwith within the mausoleum a chapel dedicated to S. Michael.

With reference to the form of the mausoleum of Adrian, which, by the way, is supposed, with all the above-mentioned modern appendages, to be now about the same height that it stood originally, it seems rather singular that what appears to be an evident mistake should have hitherto escaped observation in the following lines of Byron, who seems, with a confused idea of the monuments he had seen in Rome floating in his mind, to have confounded, at the moment he wrote, the size of the object in question with the figure of the Pyramid of Caius Cestius, which latter monument, and not the Mole of Adrian, he probably intended to criticise :—

“ Turn to the Mole which Hadrian rear’d on high,
Imperial mimic of old Egypt’s piles,
Colossal copyist of deformity,
Whose travelled phantasy from the far Nile’s
Enormous model doom’d the artists’ toils
To build for giants,” &c.

With reference to the statues that graced the building in former times, there are said to have been planted on the four angles of the basement groups of men and horses in addition to the statues on the summit; and the following objects exhumated by Urban VIII. in digging the foundations of the bastions and

discovered previously, are generally referred to by the antiquaries as having belonged to the ancient building, though it seems difficult to reconcile with their eventful history, and at all events with Procopius's account of the Gothic siege, the un-mutilated state in which they appear, videlicet, the Barberini Faun now in the Florentine Gallery; a bust of Adrian, a bust of Minerva, and a sarcophagus of black and white speckled granite, all three in the Museo Pio Clementino in the Vatican; a bathing basin of porphyry, now serving the purpose of the baptismal font in S. Peter's; a colossal pineapple of bronze and two bronze peacocks now in the Giardino della Pigna, at the Vatican; and an urn of porphyry, said to be preserved in the monument of Innocent II. Also in the reign of Urban VIII. were discovered in the rear of the mausoleum, near the Porto Castello, the remains of a circus, supposed to be the Circus of Adrian above referred to, of which the area, lying 14 palms or 10 feet below the present surface of the ground, appeared to be an oblong of 340 by 202 Roman feet. The remains in question consisted of brickwork belonging to the arches which supported the seats for the spectators.

I never visited the crypts or lower chambers of the mausoleum, which, being at present appropriated to the purpose of dungeons, are not permitted to be seen without application to the higher authorities; nor is there, I believe, anything interesting or remarkable contained there; but one day accidentally passing the enclosure in front of the entrance, where is an officer's guard-room, I requested the favour of admittance of the officer who happened to be on duty; the latter very graciously desired me to leave my name in writing and to call the day following, when I called accordingly, and was admitted without further ceremony. The enclosure in question, a few paces after crossing the bridge of S. Angelo, is a cortile on the right-hand side, whence on the left-hand side the road suddenly turning southward at a right angle leads straight to S. Peter's. The entrance from the cortile to the mausoleum is immediately facing the river, through an arched portal that perforates the enormously thick wall and leads by an inclined plane along a winding corridor to the summit of the building. The breadth of the corridor is 12 feet or thereabouts, with remains, it is said, that I cannot say I myself perceived, of a sheathing of marble in some places, and here and there on the ground

patches of mosaic pavement. The passage is long and obscure, and at the extremity emerges on the lower story of the modern edifice, where the apartments occupied by the governor are not accessible to ordinary visitors, with the exception of one or two large empty rooms, of which the walls are painted in fresco, as it is said, by Pierin del Vaga. Thence the visitor is conducted by a staircase to the flat roof of the edifice. Here a promenade encircles the bronze statue of S. Michael, and there is a splendid view of Rome and all adjacent parts of the Campagna.

Upon this elevated spot the renowned display of fireworks, called "girandola," that takes place every year on the 28th and 29th of June, at the festival of S. Peter and S. Paul, and also at Easter, is exhibited on a scale of magnificence that, taken for all in all, though the individual pieces may be surpassed in Paris or London, is unequalled all over Europe. On these occasions the entire population of the city are on foot an hour before sunset, wending their way with the extreme order and decency of demeanour that distinguishes the lower and middle classes of the Romans—at all events while engaged exclusively in the pursuit of pleasure—through all the various thoroughfares that lead to the bridge of S. Angelo, where, and in all adjacent accessible places, some seated on chairs provided in the open air, some at the windows of the houses on the banks of the Tiber let for the purpose by the proprietors, or in boats upon the river, and a dense interminable crowd of pedestrians blocking up the piazza and the diverging streets, all are ready waiting at their several posts previous to the commencement of the spectacle. Those who are seated in the chairs, of which ten or a dozen rows are arranged in the rear immediately opposite the bridge, are as much at their ease and free from molestation, such are the orderly habits of a Roman mob at a festival, as if they were in the pit of a theatre; while a few mounted carabinieri, who, as their services are very rarely called into action, appear to be enjoying the scene like ordinary spectators, are stationed here and there at considerable intervals and few in number, prepared to preserve the peace if necessary. Though the multitude are subject to none of the violent movements and oscillations that characterise a tumultuous assemblage of people in our own country, there certainly may be perceived, when the sun has sunk below the horizon and darkness commences to envelop with her sable mantle the

Mole of Adrian, a gradually increasing state of anxious expectation manifested by the rapidity and variety of intonation of the buzzing hum of voices among a crowd of many, many thousands all talking incessantly to one another; and at the flash and sound of the first signal-cannon from the fortress, a sensible tremor, that, sudden as electricity, pervades the vast living mass from end to end; but even then the effect is but momentary, and all is still again. Very few minutes elapse after the report of the first cannon when the pain of suspense is entirely put an end to by the discharge of a second cannon, and simultaneously mount into the air the first grand explosion of sky-rockets, many hundreds in number, that bursting upwards from every part of the circular area with a force and volume that can only be compared to the eruption of a volcano, compose collectively, on returning to the earth in a multitude of parabolic curves, a brilliant representation, on a colossal scale, of the figure in pyrotechnics which we call a flower-pot and the Italians "girandola." From that instant, for the space of a full half hour, until the end of the exhibition, the upturned faces of the spectators are illuminated by a continuous blaze proceeding from the splendid flame of blue lights, the discharge of Catherine wheels attached to the machicolations of the Mole at every visible part of the circumference, and by all manner of projectiles, serpents, Roman candles, and fireballs—red, blue, green, and yellow, which traverse the air in all directions, while bombs occasionally, and now and then the report of a cannon add to the universal din and complete the striking picture of the bombardment of a citadel that naturally suggests itself to the mind. While sounds like these violate the stillness of the imperial sepulchre and penetrate the dungeons of the criminal, while the stupendous Mole shrouded in the rear by darkness stands prominent in bold relief, and while the glaring light is reflected below upon the gliding surface of the Tiber and upon the statues of the angels that line the bridge, the solemnity of the spectacle is not a little increased by the winged figure of the archangel aloft, which stands, as it were triumphant and unscathed, calmly sheathing his sword in the midst of fire and tumult. The bombs and cannon become more and more frequent as the spectacle draws to the conclusion, and finally another grand

display of skyrockets similar to the first, a second girandola equal in magnitude and beauty to the one before, closes the catastrophe. In a few moments, with the exception of a few sparks that continue their silent revolution on expended Catherine wheels, all is utter darkness.

From the Porta Angelica a road skirting the bastions of the mausoleum of Adrian leads to the Ponte Molle, and on the left hand the ridge of elevated land, a continuation of the Janiculum that forms the sensible horizon of Rome at sunset, and is said to be formed from top to bottom of crustaceous fossils, gradually diverges from the river under the title Monte Mario. The title is said to be derived from the name of one Mario Millini, who built upon it a casino that afterwards fell into the possession of the family Falconieri. There is also said to be situated upon it, somewhere near the base, the Villa Madama, at present the property of the King of Naples. Belonging to the villa is a casino built after the design of Raphael, and finished after his death by Giulio Romano, who, together with Giovanni da Udine, painted the portico, the frieze of one apartment, and the ceiling of another.

From the road above mentioned a branch-road diverges eastward to the ferry across the Tiber referred to in vol. i. page 281, whence to those inclined to leave a crowded city and plunge at once into rural scenery there is an agreeable walk to the mausoleum of Adrian, to S. Peter's, and the Vatican. The way from the river commences by a sandy lane hemmed in on both sides by high banks and pleached hedges, which emerges in open space upon a sort of common surrounded by pasture enclosures, where, such is the limited traffic of the ferry, all seems stillness and solitude. Hence is an approach without any difficulty to the bastions of the mausoleum. The day that I happened to visit the spot, after crossing the ferry above mentioned, was the 25th of February, when the sun, notwithstanding the early period of the year, shone as warm as in an April day in England; the young grass was verdant, the ground spangled with daisies, not a cloud was to be seen in the sky nor a breath of wind stirring, and numerous clusters of the insect tribe, small red and black beetles with long narrow bodies the size of a barleycorn, had already awakened from their winter state of torpidity and were emerging from the joints of the gate-posts.

CHAPTER XVII.—SECTION II.

CHURCHES.

S. SPIRITO IN SASSIA.

THE position of the church above cited, situated in the Borgo di S. Spirito, and annexed to the hospital of the same denomination, has been already indicated, p. 183, where the derivation of the title, and of its epithet “in Sassia,” were also given. The church was built by Innocent III. at the same time with the hospital in the year 1198; and about the year 1585 was rebuilt by the architect Antonio Sangallo, under the auspices of Sixtus V., with the exception, however, of the façade and high altar, the first of which was the performance of Ottavio Mascherino, and the other of Andrea Palladio.

The interior is constructed in the form of a single nave, with a flat coffered ceiling, of which the coffers are of various forms, curvilinear and rectilinear, painted some on a red and some on a blue ground, and enclosed with gilded mouldings. The pavement is composed of red tiles, interspersed with stripes of marble. The main entablature is supported on Roman Ionic pilasters with white and gilded capitals, and above the entablature is an attic containing a row of windows, and upon the upper portion a broad painted frieze that entirely surrounds the church, and is pierced with grated apertures for the convenience of the inmates of the hospital. At the extremity of the nave near the entrance are to be observed a pair of white marble basins for containing holy water, of elegant form and beautifully sculptured, and at the opposite extremity are two fine monuments of which I have no particulars. On each side of the church are five arched recesses containing lateral chapels with the exception of one on the right-hand side appropriated to a side entrance. Each, protected by a marble balustrade,

is in the form of an absis, above which a pair of figures of saints or angels are painted on the wall outside, in fresco; the semi-dome of each is lined with coffers, of which the panels are painted and the mouldings gilded. Above the recess on the right-hand side containing the side door is an organ supported on four columns of grey granite. To begin with the left-hand side, the pediment of the altar in the **FIRST LATERAL CHAPEL** rests on a pair of columns of Porta Santa. In the **SECOND LATERAL CHAPEL**, the altar picture, which is considerably above the ordinary size, is surmounted by a pediment without columns. In the **THIRD LATERAL CHAPEL**, the pediment of the altar rests upon a pair of Corinthian columns fluted with green and gold, with gilded capitals. Above the altar instead of an altar picture is a figure of our Saviour on the Cross, of wood painted in natural colours. In the **FOURTH LATERAL CHAPEL**, the pediment of the altar is surmounted by a pair of marble statues of angels in a reclining attitude, and rests on a pair of caryatides. In the **FIFTH LATERAL CHAPEL**, the pediment of the altar rests on a pair of columns of bigio. The altar picture is a small ancient-looking painting of the Holy Virgin supported by a pair of highly-polished marble statues of infant angels.

On the right-hand side in the **FIRST LATERAL CHAPEL**, a marble cornice encompasses the whole interior, and a pair of very fine columns of Africano marble flank the altar. In the **SECOND LATERAL CHAPEL**, the pediment in the broken form is surmounted by a pair of statues of angels in a seated attitude on the extremities, and in the open space in the middle is another statue of an angel; the pediment rests on a pair of columns, of which the lower part of the shaft is spirally fluted with helices light blue and gilded, and the upper part is a plain surface wrought in bass-relief after the pattern of Wedgwood's china, with grapes and vine leaves, white upon a ground of light blue. In the **THIRD LATERAL CHAPEL**, the pediment of the altar is surmounted by a pair of statues of angels in a seated attitude, and supported on a pair of caryatides. In the **FOURTH LATERAL CHAPEL**, the pediment of the altar rests on a pair of pilasters of stucco, of which the lower part of the shaft is wrought in bass-relief, with clusters of grapes and pomegranates. The ceiling is painted over the whole surface in fresco.

The **CHOIR** is elevated by two steps above the nave and protected by a white marble balustrade, planted on the summit of the steps. The ceiling is vaulted and lined with coffers of which the panels are painted in fresco, and the mouldings gilded ; at the extremity is an absis of which the whole interior, semi-dome, and lower concave are painted continuously in fresco.

The **HIGH ALTAR**, constructed by Andrea Palladio, as before stated, stands isolated at the entrance of the choir, under a canopy suspended from the ceiling.

The names of the artists to whom the various altar pictures in this church, which have not been particularized, are attributed, are Giacomo Zucca, Livio Agresti, Marcello Venusti, and Paris Nogari.

CHAPTER XVIII.

THE VATICAN.

AFTER crossing the bridge of S. Angelo, and within a few paces of the river, turning short at a right angle to the westward, a street called the Borgo Vecchio leads directly to S. Peter's, and there are to be observed also two other divergent streets, of which the one on the left called Borgo di S. Spirito, that has been already referred to, leads skirting the southern flank of the piazza in front of the Basilica, and the other called Borgo Nuovo leads skirting the northern flank, while the one first mentioned goes straight to the middle. This magnificent piazza, called "Piazza Vaticana," or "Piazza di S. Pietro," since it more properly belongs to the Basilica whose origin is traced to a period antecedent to that of the Vatican, will be described in the second section of this chapter; and therefore in the present place with reference exclusively to its position as the approach to the papal palace, it will be sufficient merely to observe, that it consists of a magnificent oval enclosure, in the rear of which is another rectangular one, bounded by the façade of S. Peter's, which faces towards the East; and that in the portico that fronts the Basilica, and at the northern extremity, is the principal entrance to the Vatican. Previously to entering upon the history of the palace or giving any account of its ground plan, it will be necessary to advert briefly to two contiguous buildings, which, whether attached or separated by the houses of the canons and ecclesiastics of the Basilica, are, from their proximity, as well as virtually, part and parcel of the papal domain—I mean the Palace of the Holy Inquisition, and the offices of the Mint.

The approach to the PALACE OF THE INQUISITION is from the south-west angle of the rectangular portion of the piazza, through an archway that leads into another small piazza,

surrounded by the canons' dwelling-houses. While the ordinary meetings of this redoubtable establishment were held every Wednesday, in the Piazza della Minerva, the graver matters, as stated vol. i. p. 315, were discussed here at a more solemn conclave, of which the Pope himself was the president and principal inquisitor. I have little to say of the interior, since strangers are prohibited from entering the chambers altogether, and an admonitory inscription, like as it were the imagined epigraph of Dante above the portal of the "Inferno," proclaims the penalty of excommunication to those who dare to venture. The situation, however, although the administration of criminal justice with regard to political offences may have improved in more recent times, was in former days admirably adapted to the purposes of a secret tribunal and the arbitrary disposal of the malefactor by means of the covered passage before referred to, that even now forms a secret communication from the Vatican to the dungeons of S. Angelo, and thence to the Tiber.

Those persons who are desirous of seeing the interior of the MINT are admitted on making application ; of which indulgence I availed myself on one occasion, though very little business appeared to be going forward on the day in question. In one room two men were employed striking silver medals, by a simple hand process consisting of a cylindrical bar of iron armed at the extremity with the intaglio die, which by means of a sudden revolution given to two transverse arms fitted upon a screw of a rapidly descending helix, was made to fall perpendicularly upon the medal below with great force. Several such blows were required to make a perfect impression, and after every blow the medal was taken out of the socket to remove the rough edges. In another room three men were coining copper baiocchi ; first by rolling out the plates of copper between two solid iron cylinders, which were made to revolve by a stream of water underneath the apartment, and adjusted to the required thickness of the money. Next the baiocco was formed out of the copper plate by a punch, to which a lever was attached worked by hand ; and lastly the impression was given by an implement similar to the one used for the silver medals. In a third room situated underground a single man was employed at a furnace smelting gold, which, after reducing

the metal to a state of liquefaction in a small crucible, he cast in ingots the size of an ordinary stick of sealing wax.

The origin of the VATICAN PALACE as an appendage to the Basilica of S. Peter, and a habitation for the Roman pontiffs, who for a long period even so late as the fourteenth century principally occupied the palace of S. John Lateran, is very doubtful. Some attribute its first construction to the Bishop of Rome, Symmachus, about the year 498; others to Liberius about the year 352, and some trace it to the Emperor Constantine about the year 306; than which latter date there are no references to an earlier period. Neither does there appear to be any history of the restorations to be relied upon, notwithstanding that it was certainly inhabited by Charlemagne, when he was crowned emperor in S. Peter's by Leo III. in the year 800, till the year 1191, when in a miserably dilapidated condition, it was repaired by Celestinus III., who commenced operations which were completed after his death by Innocent III., who at the same time considerably enlarged the building. It was again restored and farther enlarged in 1278 by Nicholas III.; and subsequently on the return of Gregory XI. from Avignon in 1377 was first made the place of permanent residence of the Roman pontiffs. At the revival of the arts considerable additions and decorations on a more extensive scale were made successively by Nicholas V. about 1447, by Sixtus IV. about 1471, and by Innocent VIII. about 1484, which latter pontiff, in addition to his improvements of the Vatican, constructed, on a site removed about a quarter of a mile northward of the palace, a detached villa after the designs of the architect Antonio Pollajuolo, called "Belvidere," whose name is perpetuated to the present day by the various splendid works of ancient art with which it was furnished; and after the death of Innocent VIII. Alexander VI. about the year 1492 built the suite of apartments distinguished ever since by his family name Borgia. At this period the palace altogether, including the additions and alterations of the preceding Popes, whereby apartments and suites of apartments were heaped together without uniform order or design, comprised a vast irregular pile of building attached to the northern flank of S. Peter's, when Julius II. in the year 1503 or thereabouts conceived the design of extending the limits

of the palace to its present magnificent extent according to a plan that employed the talents of the celebrated architect Bramante and of Michael Angelo in the execution. This plan was no other than to connect the Vatican palace as it then existed with the Villa Belvidere, by means of two corridors of extraordinary length and three stories in height, and thus inclose a vast oblong area terminating at the southern extremity by a curve suited for the purpose of an amphitheatre where bull-fights were intended to be represented; and a tournament, of which there is said to be a print in the Corsini library, was actually celebrated in the year 1565. These operations were completed under the auspices of Leo X., who employed Raphael in the decorations; and subsequently various succeeding Popes whose names, as it will be necessary more particularly to refer to them in the course of the description of the chambers, it is sufficient in the present place simply to mention, namely, Clement VII., Paul III., Pius IV., Gregory XIII., Sixtus V., Clement VIII., Paul V., Urban VIII., Clement XIII., Clement XIV., Pius VI., Pius VII., Leo VIII., and Gregory XVI. contributed severally more or less to the internal embellishments, and to the collection of ancient objects of art and reliques of antiquity, unrivalled in number and variety, which are contained in the museums.

The principal entrance to the Vatican, as before stated, is at the north-west angle of the rectangular portion of the piazza, within the portico of St. Peter's at the northern extremity. Hence the celebrated SCALA REGIA, a staircase constructed by Bernini with a view to increase the effect of distance in perspective, after an idea copied from Borromini,* leads to the first floor apartments by one flight westward parallel to the flank of the Basilica, and another flight in the reverse direction. The first flight, in addition to 13 preliminary steps that ascend to its foot from the portico, consists of two series, one of 41 and another of 37 steps, separated by a spacious landing. The vaulted ceiling constructed upon an uniform inclined plane from top to bottom is lined with coffers of white stucco, and springs from an entablature supported on each side by a range of Roman Ionic columns of travertino planted clear of the wall in such a manner that the angle of

* See Vol. i. p. 390.

convergence towards the extremity is purposely diminished, and the columns are themselves reduced in size gradually from the bottom upwards so as to create in effect the deceptive impression on the senses produced by a painted picture. Thus the appearance of the distance to a spectator standing below and looking upwards where a window of orange-coloured glass ornamented with a representation of the Holy Ghost in the form of a dove, terminates the vista, much exceeds the reality ; and it will be found accordingly on examining the proportions of the entire line, including the 78 steps of both series, that the distance from side wall to side wall at the bottom is 27 feet 3 inches, and at the top 15 feet 10 inches ; that the circumference of the lower pair of columns right and left is 7 feet $7\frac{1}{2}$ inches, and their plinth in breadth 3 feet $0\frac{1}{2}$ inch, and the circumference of the upper pair of columns 5 feet 8 inches, and the breadth of their plinth 2 feet $2\frac{3}{4}$ inches. Also that the space between the plinth of the lower pair of columns and the wall is 3 feet 1 inch, and the space between the plinth of the upper pair of columns and the wall is 6 inches. Finally, the steps are 22 inches in the tread and 4 inches in the rising, and the breadth of the landing between the two series is about 14 feet. The second flight, though corresponding in appearance with the first, is constructed with parallel planes and in the ordinary proportions ; the vaulted ceiling like the other is lined with coffers of white stucco, but the entablature, instead of being supported by columns, is supported by Roman Ionic pilasters. At the top immediately fronting the spectator is the door leading into the Sala Regia, whence standing upon the landing he cannot fail to remark the extraordinary ingenuity and skill of the architect in the contrivance, in addition to producing the illusive effect above referred to, of a staircase on a scale so extensive under the disadvantages of want of space, and a position inconveniently hemmed in upon the angle of the basilica.

The SALA REGIA, built by the architect Antonio Sangallo, under the auspices of Paul III. eighty or ninety years before the staircase of Bernini, serves as a magnificent vestibule to the Sixtine and Pauline chapels, and is also the first of a suite of three apartments leading to the Loggie of Raphael. It was called "Regia" on account of being intended as a hall of

audience for foreign ambassadors, as well as from its relation to the two principal papal chapels above mentioned, where at Christmas and Easter the most august solemnities of the Roman Catholic church are celebrated. It is a spacious, lofty, oblong chamber, of which the direction of the long sides is from north to south, and the ceiling a cylindrical vault lined with coffers of white stucco of various forms ; and below the ceiling the cornice of white and gilded stucco extending all round the apartment is protected by an iron rail, and so converted to a gallery. The entire surface of the walls, with the exception of a dado of considerable height sheathed with marble, the windows, the portals, and the stucco ornaments, which latter are the performance of Pierino del Vaga and Daniele da Volterra, are covered with fresco paintings that from the colossal size of the figures are rendered particularly striking, and represent the following subjects, namely : the Absolution of the Emperor Henry IV. by Gregory VII., by Taddeo and Federico Zuccari ; the attack of Tunis in 1553, by the same artists ; the removal of the Holy See from Avignon by Gregory XI. ; the Massacre of S. Bartholomew, and the League against the Turks, by Giorgio Vasari ; and Alexander III. bestowing benediction on Frederick Barbarossa in the Piazza of S. Mark at Venice, by Giuseppe Porta. On the south side of the room, that is to say, on the side on the right hand of the spectator entering from the staircase, within the lunette formed by the vaulted ceiling upon the cornice are three windows ; and below is the entrance to the Pauline chapel by a spacious and lofty portal of which the jambs and lintel are of giallo antico ; it is moreover surmounted by a pediment of giallo antico with frieze of Porta Santa, supported on a pair of columns of pavonazzetto, of which the column on the right hand is of a singular variety, inclining in some parts of the surface to pavonazzetto brecciato, and in others to light bigio. On the north side within the lunette above the cornice is a very large window consisting of one arched light, flanked by two pair of small Doric columns, between two rectangular lights. On the west side, one of the long sides of oblong, are three spacious portals corresponding with the portal of the Pauline chapel above described, with the exception that the columns of the pediments of two are of Cipolino marble, and of the third, the one on the northernmost

extremity, of Greek or Carrara marble, which latter portal is the entrance to the celebrated Sixtine chapel. On the east side are other three portals precisely similar to the three last mentioned, with the exception that the columns of all three pediments are of Cipollino. Above each of these seven portals are a pair of stucco figures and other ornaments in alto-relievo, included in the decorations of Pierino del Vaga and Daniele da Volterra above referred to. The dado, six or seven feet in height, that entirely surrounds the apartment, is composed of square and oblong tablets of various sorts of marble, and of porphyry encompassed by a broad inlaid border; among the specimens of porphyry are some of the description called "pomato," marked here and there with as it were a cloud of a darker shade that has the effect of a shadow on sunshine.

Those persons who are desirous of visiting the Sixtine and Pauline chapels—although the approach thus far, and hence through the two succeeding chambers to the Loggie of Raphael, is accessible at all times during the day—must previously engage the services of the custode who keeps the keys, and lives in a small apartment of which the door opens upon Bernini's staircase near the bottom of the upper flight. Under these circumstances, as it is not always at a moment's warning that people are admitted, the advantage of the Sala Regia, as a waiting-room where the visitor may amuse himself in the mean time by examining the fresco paintings and decorations at leisure, is very conspicuous.

The PAULINE CHAPEL was built at the same time with the Sala Regia, by Antonio Sangalo, in the reign of Paul III. It consists of a single nave with a cylindrically vaulted ceiling lined with coffers with carved mouldings and painted on the panels in fresco by Zuccari; the pavement is composed of ordinary red tiles. There are no altars upon the side walls, which are divided by pilasters into three compartments entirely covered with fresco painting, comprising on the right hand in the central compartment the Crucifixion of S. Peter, by Michael Angelo, between two flanking pictures by Federico Zuccari; and on the left hand in the central compartment the Conversion of S. Paul, also by Michael Angelo, between two flanking pictures by Lorenzino da Bologna. The CHOIR is divided from the nave by a plain wooden balustrade, and the ceiling is a

cylindrical vault with a lantern cupola in the middle. The altar is faced with pavonazzetto and surmounted by a triangular pediment, of which the lower member is extended on both sides and supported by four columns of grey granite placed in a row so that two and two flank the altar; their capitals, torus, and plinth are white marble, and they are elevated on pedestals composed of blocks of many descriptions of marble. Both the pontifical chapels are calculated after all to disappoint the expectation on a morning visit; the Pauline especially, on account of its small size, and the very deteriorated condition of the frescoes, owing to the volumes of smoke from the wax candles to which it is subjected in holy week, during the "Exposition of the Holy Sepulchre," and the "Quarantore." Though the chapel is but rarely appropriated to solemnities other than those above mentioned, the pictures are nevertheless so blackened and discoloured as to be hardly recognisable, which is the less to be wondered at, as the Quarantore alone, as the name imports, lasts forty successive hours. The latter ceremonial is appointed to be held at one or other of the Roman churches in never-ceasing succession, and the church all the while it lasts is brilliantly illuminated. Many pious Catholics make it a rule, by referring to the *Diario Romano*, to attend every day in the year at whatever church it happens to be under celebration.

The SIXTINE CHAPEL was built in the reign of Sixtus IV. by the architect Baccio Pintelli, about sixty years before the Pauline chapel, that is to say, about the year 1473; the interior decorations however were, as is well known, executed subsequently, in the reigns of Julius II. and Paul III., by Michael Angelo. It consists of a single nave, narrow, oblong in area, and extremely lofty, of which the ceiling is an elliptical vault with a flat space in the centre, the whole surface covered by fresco painting, said to have been executed within the space of twenty months by Michael Angelo, including various designs of the Creation, the Deluge, and several other subjects belonging to scriptural history; together with figures of prophets, and also of the sibyls, which latter beings have preserved the grade assigned to them by the heathen mythology to the present day, and are regularly adopted by the Roman Catholic church here as elsewhere.* The side walls are divided into three separate

* See vol. i. p. 456.

compartments one above another, of nearly equal breadth, of which the upper is painted in imitation of a row of niches containing statues; the middle compartment painted in fresco on subjects taken from the Old and New Testament by the artists Pietro Perugino, Cosmo Roselli, Alessandro Filippi, and Luca Signorelli; and the lower compartment, which was originally intended to have contained the cartoons of Raphael, painted in imitation of red curtains and hangings of drapery. The area of the nave, of which all the disposable space is covered with an ordinary carpet, is divided on each side by partitions into two compartments like the pews of an English church, of which one is appropriated to the accommodation of royal personages and the corps diplomatique, and the other the *élite* of the foreign visitors. The CHOIR is divided from the nave by a gilded iron grating, and above the altar at the extremity is the celebrated picture, by Michael Angelo, of the Last Judgment, that occupies the entire surface of the wall as high as the ceiling. This wonderful work of art, said to occupy a surface of 900 square feet, and to have taken eight years in its execution, is too well known to require any description, even were I capable of entering upon the task, of enumerating the infinite number of figures and the complicated variety of the groups that appear harmoniously blended together in one grand design; it is nevertheless seen in its present place to much disadvantage, not only in consequence of the insufficient light that falls upon it during the daytime, but on account of the state of the colours, damaged, though to a less extent, by the same cause as the pictures in the Pauline chapel. On the left-hand side of the choir is the throne on which the Pope is seated on solemn occasions, and on the side opposite the Pope are benches for the cardinals, and above these is an elevated platform protected by a white and gilded balustrade for the accommodation of the musicians.

The SALA DUCALE is the next apartment to the Sala Regia, with which it communicates by one of the portals above referred to, which is precisely opposite the Sistine Chapel. It was built at the same time as the Sala Regia, for the reception by the Pope of princes of the Papal States, and at present is appropriated to the consecration of new cardinals, and especially during the holy week to the ceremony of the "Lavanda," where the Pope in person publicly washes the feet of twelve

poor pilgrims selected for the occasion from among great numbers who arrive in Rome from all parts of the world every year. Many poor persons, supposed to have subsisted entirely on alms throughout their long troublesome journey, may be seen frequently, in various parts of the city, dressed in a costume that probably, since the days of the Crusades, has had no alteration; that is to say, a robe of brown cloth with a hood of the same material, a rope girdle round the body, to which a scrip or wallet is appended, and a scallop-shell worn on the shoulder like an epaulette. Thus with a long stout staff in the hand, without any other covering on the legs and feet than sandals, they set forth on their journey. The length of the Sala Ducale is such as might entitle it to be called a gallery, though it is partly divided into two compartments by a sort of attic that runs entirely across in the middle, and extends about a third of the height of the room from the ceiling. Upon the attic is painted in fresco an emblazonment of the Papal arms supported by a pair of flanking figures of infant angels, which appear to sustain, for the convenience of those who pass underneath, a scarlet curtain or mantle. The ceiling of the first portion is a cylindrical vault painted in fresco by Lorenzino da Bologna and Raffaellino da Reggio, and upon the walls fluted pilasters of giallo antico are imitated in fresco: the second portion is also decorated precisely in the same manner.

After passing to the extremity and going out of the door opposite to the door by which we entered from the Sala Regia, we find ourselves in the celebrated arcade commenced by Julius II., and decorated, under the auspices of Leo X., by Raphael and his scholars, called RAPHAEL'S LOGGIE. Though the term loggia is generally applied to a balcony belonging to a church or private building, such as those of the Basilicas of S. Peter, S. John Lateran, and S. Maria Maggiore, or of the Doria Palace in the Corso, the Loggie of Raphael comprise three ranges of a triple portico, by which three sides of an open quadrangle called the "Cortile of S. Damaso" are surrounded; and it is upon the western side of the lower range that we now enter. The Cortile of S. Damaso, on the eastern side of which is an entrance from the Piazza Vaticana, and on the same side the official residence of the Pope's maggior duomo, is bounded on the southern side by the bare walls of

buildings, and on the western side there is an approach to Raphael's Loggie by a staircase that leads to the spot where we are now standing. The entrance is, in fact, immediately underneath, and may be recognised by the following inscription above it:—"Adito alla Biblioteca, e al Museo." Previous to commencing with the LOWER RANGE of the Loggie it should be observed that, although all three ranges are distinguished *par excellence* by the name of Raphael, a very small proportion of the paintings are actually the performance of the great master; and here accordingly, on the western side, the designs only are by Raphael, and the execution by his scholar Giovanni da Udine; and on the other two sides of the range, which were added subsequently to the time of Leo X. by Gregory XIII. and Sixtus V., by Cristoforo Roncalli. The western side in question, open towards the cortile, is covered by a ceiling consisting of a series of circular arches that spring on the side towards the quadrangle from Doric columns of travertino, and in each of the intermediate spaces a dome of slight concavity. The soffits of the arches are ornamented with stucco bass-reliefs, and the domes, as well as the side walls, are painted in an arabesque pattern in fresco, representing in some places panels curved and rectilinear, with many sorts of carved ornaments; in others architectural objects, such as columns, balustrades, &c., thrown into strong relief by a ground of blue sky; and over a large portion of the surface upon a similar ground, clusters of grapes and vine-leaves that appear to overwhelm the green trellis that supports them, and here and there perched among the branches, Oriental birds of brilliant colours. The northern side is constructed and painted in a style corresponding to the western side. The eastern side is constructed like the others, though unfinished, and a mere shell of masonry; the arches and the domes of the ceiling, for instance, are naked brickwork, and the side walls are covered with rough plaster, though it was said at the time I was on the spot that Gregory XVI. had it in contemplation to employ modern artists to finish it.

With regard to the approach from the lower range of the Loggie to the middle range, and thence to the upper range, it would be difficult to enumerate the various ways there are of attaining the object by help of the very many staircases and

passages up and through which the public have full liberty to roam at large all over the Vatican without interruption, so numerous, in fact, that it is generally much easier to reach any given point required than know precisely how one gets there. The MIDDLE RANGE of the Loggie is covered by a ceiling consisting, like the other, of circular arches, but in the intermediate spaces, instead of domes, is plain vaulting with a flat space in the centre. The arches on the side towards the cortile spring from square Roman Ionic pillars of travertino planted on a low wall of the same material. The western side contains upon the walls and pillars the paintings either of Raphael himself, or, after his designs, of Giovanni da Udine; and upon the ceiling numerous illustrations of scriptural history after the designs of Raphael, executed by his principal scholars, Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Perini, and Raffaele del Colle. The former, the most beautiful of all, compose altogether an inexhaustible multitude of the most exquisitely graceful objects, animate and inanimate, arabesque, &c., supposed to have been suggested to the mind of Raphael from the frescoes in the Baths of Titus, among which, those who stop even for a moment to examine and admire the collection, cannot fail to recognise very many figures that, copied and recopied for the last three centuries, are now generally introduced into ornamental design and dispersed in familiar forms all over Europe. Hence even at the present day artists, who are to be seen here constantly, mounted on their elevated platforms, are enabled to select, as it were from an inexhaustible mine of novelty, still hidden treasures among the delicate male and female figures, medallions, vases, fruit, flowers, and foliage that abound in innumerable combinations. These valuable specimens of art were suffered nevertheless to remain subject to the partial exposure to the outward air from the open side of the portico until a few years ago, when Gregory XVI. caused glass casements to be fitted between the travertino pillars, and every remaining aperture to be closed with masonry. The north and the east sides are constructed like the western side, and are also decorated with paintings in a similar style, though the latter, by Sermoneta, Tempesta, Lorenzo Sabbatini, &c., are of inferior execution.

Of the UPPER RANGE of the loggie the western side, whether

painted or otherwise I cannot say, is included in the private apartments of the Pope, not only protected towards the quadrangle by glass casements, but concealed by a red damask curtain, and inaccessible to the public, unless under a special order from the *maggior duomo*. The northern and eastern sides, though partially decorated with paintings, are altogether in an unfinished state; the ceiling consists of a series of wooden beams instead of arches, and in the intermediate spaces vaulting, with a flat square surface in the middle, ornamented with a stucco bass-relief of the Papal arms. The apertures towards the cortile are rectangular, surmounted by a wooden architrave supported on composite columns of travertino. The paintings, such as they are, are upon the side walls and the greater portion of the ceiling, consisting for the most part of a series of curious topographical sketches, or rather maps on an extraordinarily large scale, of various parts of the Campagna in the neighbourhood of Rome, including houses, trees, and village churches, the performance of a Dominican monk by name Ignazio Dante.

The APPARTAMENTO BORGIA is situated upon the same level as the lower range of Raphael's Loggie. Previously, however, to descending from the upper range, where we now are, it may be as well to go out by a door close to the north-west angle, whence the spectator looks down upon a spacious quadrangle called the Cortile of Bramante, a portion of the extensive area between the Palace and the Villa Belvidere enclosed in the reign of Julius II., of which a tolerable idea may be had from the present position. Close to the door also is a staircase by which we may reach the lower range of the loggie whence we departed. The Appartamento Borgia consists, in the first place, of a suite of four rooms built by Alexander VI., whose name they bear, decorated for the most part in the reign of Leo X.; the entrance is by a door on the western side of the lower range of Raphael's Loggie, close to the north-western angle. Thence the direction of the suite is across the Cortile of Bramante, of which the rooms form a portion of the southern boundary, and the entire breadth has since been completed by an additional suite, or rather nest of six other small apartments, that thus connect together the two main corridors of the Vatican. The FIRST ROOM is oblong

in area and very lofty ; the ceiling is vaulted, and, in addition to bass-relief stucco ornaments, is painted in fresco by Giovanni da Udine and Pierino del Vaga, with allegorical figures of the planets personified by the heathen deities travelling in their several chariots through the signs of the zodiac, Jupiter drawn by eagles, Venus by doves, Diana by nymphs, Mars by wolves, Mercury by cocks, Sol or Apollo by horses, and Saturn by dragons. The walls are furnished with several ancient bass-reliefs engrafted on the masonry, such as Trajan surrounded by his officers of state and lictors, found in Trajan's Forum, and the combat of the Cestus between Dares and Entellus, found in the beginning of the sixteenth century near the Arch of Gallienus on the Esquiline. There are also to be observed upon the pavement, ranged round the room against the walls, several valuable fragments of ancient buildings discovered in the excavations, particularly a large portion of a frieze supposed to have belonged to the Ulpian Basilica, of which building the truncated shafts of the columns are still to be seen in Trajan's Forum. In the middle of the room is a remarkably fine and very large tazza of pavonazzetto marble ; and finally, the lofty marble mantelpiece, principally of Porta Santa and pavonazzetto marble, is worthy of observation as well on account of the design as of the execution. The ceiling of the SECOND ROOM is vaulted and painted in fresco by Pinturicchio, with an emblazonment of the armorial bearings of Alexander VI. in the middle, surrounded by figures of the prophets. There are also painted on the lunettes by the same artist representations of the Ascension of our Saviour, of the Adoration of the Magi, of the Annunciation and of the Assumption of the Holy Virgin, of the Descent of the Holy Ghost, and finally of the Resurrection, where one of the figures introduced is said to represent Borgia himself. There are also to be observed in this room several ancient bass-reliefs engrafted on the walls, representing Phædra and Hippolitus, Mars and Rhea Silvia, and Diana and Endymion ; and finally, some fragments of ancient buildings ranged round the room upon the pavement. The ceiling of the THIRD ROOM is vaulted, and also painted in fresco by Pinturicchio, with representations of the Martyrdom of S. Sebastian, of the Visitation of S. Elizabeth, of the Visit of S. Antonio Abbate to S. Paul the first Hermit,

of S. Catherine in the presence of the Emperor Maximinian, of S. Barbara escaping from her Father, and of S. Julian of Nicomedia: also painted over the door of the room a portrait of the Holy Virgin and the Infant Saviour. The ceiling of the FOURTH ROOM, vaulted, and, like the others, painted in fresco by Pinturicchio, is covered with allegorical figures relating to the arts and sciences, and the cardinal virtues; and from this room we pass by a door at the farther extremity into the additional suite of six rooms, all of which are, in fact, part and parcel of the Vatican Library, and are appropriated principally to the preservation of printed books in contradistinction to manuscripts. Access is accordingly had through these six rooms, which will necessarily be again referred to in the description of the library, to the four rooms above described on application to the custode of the library, who has charge of the whole suite.

The entrance to the CORRIDORE DELLE LAPIDI is by a door on the northern side of the lower range of Raphael's Loggie, close to the north-western angle, consequently close to the door of the Appartamento Borgia just described. The main eastern corridor by which Bramante in the reign of Julius II. connected the Belvidere Villa with the Vatican, extended originally in a single chamber to the extraordinary length of 993 feet, but is now divided by an iron gate planted about mid-distance into two galleries, of which the Corridore delle Lapidi is the first; the vast length, however, of this hitner portion, though only the half or thereabouts of the whole corridor, is so great, that the gate that bounds the vista is hardly perceptible to a spectator standing at the entrance, and the human figures that appear in the long distance at the extremity look like dots in the perspective. So far as the iron gate access is granted to visitors, as in the instance of the Loggie and the chambers already described, at all times during the day, with the exception of festivals, and the first gallery derives its title from the unrivalled collection of ancient monumental inscriptions that cover a very considerable part of the walls. The ceiling, a cylindrical vault plain and whitewashed, is strengthened by iron bars which at regular intervals stretch across upon the base; and the pavement is composed of red tiles of the ordinary description. Upon the side walls, which, over the incon-

siderable portion of the space left unoccupied, are lined with plain stucco, are engrafted along the whole expanse, as far as the eye can reach, monumental tablets entire and fragmentary, whose inscriptions are classified in the most perfect manner, and rendered to the utmost degree legible by the tracing of the characters with black and red paint; below are also to be observed on each side upon the ground reliques of ancient times, discovered at different periods in the catacombs and in the excavations undertaken in the neighbourhood, such as sarcophagi, pagan altars, and cippi, statues, and pedestals; together with a variety of fragments of capitals of columns and entablatures, that compose altogether a sufficient number of objects to stock an extensive museum, but form a very small portion exclusively of the incalculable treasures of the Vatican.

With regard particularly to the inscriptions, these were for the most part contributed by Pius VII., and assorted by the Italian antiquary, Gaetano Marini, by whom the various classes have been divided into compartments, and each compartment, on an average containing many square yards of surface, headed by the title that belongs to the class, painted in large characters above it. Thus, under a clear, comprehensive arrangement of the subject, the vast areas lie distinct and separate from one another, like the pages of an open book, where the spectator, coming and going when he pleases without let or hindrance, may peruse at leisure those that best suit him, and may remain every day in the week, with the above-mentioned exceptions, so long as he thinks proper. The titles of the various compartments, beginning with the right-hand side, where the inscriptions are profane exclusively, are as follows:—FIRST, Parents and children. SECOND, Greek inscriptions indiscriminately. THIRD, Artisans, shopkeepers, and merchants. FOURTH, Military personages, consuls, and civil dignitaries. FIFTH, Epitaphs referring to the name of the person exclusively, or anonymous. SIXTH, Masters, freedmen, and slaves. SEVENTH, Brothers, sisters, and relatives. EIGHTH, Husbands and wives. NINTH, Parents and children. TENTH, Greek inscriptions indiscriminately. ELEVENTH, Artisans, &c. belonging to the House of Augustus. TWELFTH, Military personages, tribunes, centurions, knights, and soldiers. THIRTEENTH, Various Epitaphs dug up on the road to Ostia in the reign of Pius IX. FOUR-

TEENTH, Consuls, magistrates, and public functionaries. FIFTEENTH, The Imperial family of the Cæsars, male and female. SIXTEENTH. The Divinities and Ministers of Religion. On the left-hand side there are only six compartments instead of sixteen, and of the six three are Profane exclusively, and three are epitaphs of the early Christians ; but it is to be observed that the compartments of the Christian inscriptions are so much larger than those of the Pagan, that the former occupy a space equal to full three-fourths of the area of the whole. The titles of both, according to sequency, are as follows :—Of the Pagans : FIRST, Husbands and wives. SECOND, Brothers, sisters, and relatives. THIRD, Masters, freedmen, and slaves, referring to the name of the person exclusively, or anonymous. Of the Christians : FOURTH, Latin epitaphs. FIFTH, Greek epitaphs. SIXTH, Christian epitaphs indiscriminately.

While the epitaphs of the dead of many generations before and after the Christian æra, collected with extraordinary labour and expense from all parts of the city and environs, and thus concentrated in one silent spot, create an elysium to the professed antiquary when wandering at will and undisturbed among the abundance of different styles of character and forms of expression, he marks the gradual changes that have taken place, especially during the third and fourth centuries, in the Latin language ; the degree of interest is hardly less inspiring to the ordinary and more apathetic observer, even were it only to remark the brief, pathetic effusions of affectionate regard to the departed that characterize the Pagan monuments ; especially in those simple epigraphs addressed by the mourning widower to the lost companion of his cares and sorrows, which record an infinity of exquisite expressions of endearment, such as “*dulcissima*,” “*dulcissima in pace*,” “*dulcis anima*,” “*dulcissima conjux*, *innocentissima*,” “*jucunda*,” “*pia*,” “*frugi*,” &c. And in addition to these, many also that relate particularly to premature death owing to the casualties of human existence, such as one that I particularly remember to have observed, an epitaph inscribed by parents to the memory of a child crushed under the wheels of an ox-cart ; and others of which by reason of their very abundance I omitted to copy any. With reference also to monuments, and beside the inscriptions relating to artisans and shopkeepers, including several highly illustrative

of the state of the arts at the period ; there is to be observed among the objects arranged against the wall upon the pavement one large cippus, discovered near the church of S. Agnese fuori le mura, particularly referred to by Nibby, belonging to one Lucius Atimetus, a cutler, and sculptured accordingly with a representation of a cutler's shop on one of its sides, and a whitesmith's forge on the other.

But from all these objects the Christian visitor will surely turn with veneration to the most numerous and authentic collection of monuments of the early martyrs to be seen in any part of the world, all of which are particularly remarkable for their undeniably genuine appearance in consequence of the unartistic style of the characters, which were evidently, very many among the number, traced by stealth and hastily during the days of their persecution, and exhibit accordingly the various memorials of love and friendship scratched rather with a pointed nail upon the stone, by the hand of a surviving friend, than chiselled by the mason, and accompanied by the well known emblematic symbols of the atonement of the blessed Saviour and of man's salvation, such as—the fish, of which the name in Greek *Ιχθυσ*, furnishes the first letters of the words *Ιησους, Χριστος, Θεου, υιος, σωτηρ*, Jesus Christ, Son of God, Saviour,—the Vine,—Noah's Ark,—the Dove bearing in its beak an olive branch,—a Sheep,—a Wreath of palm branches with allusion to the crown of martyrdom, etc.

The VATICAN LIBRARY, of which the door is on the left-hand side of the Corridore delle Lapidi near the extremity, was originated about the year 465, by the Bishop Hilary, who formed the nucleus of the present magnificent collection of books and manuscripts in the Lateran Palace, where it remained and was subsequently augmented by the succeeding pontiffs until about the year 1450, at which period the volumes were then first transferred by Nicholas V. to the Vatican. About the year 1587, the enterprise of Julius II. having been accomplished in the intermediate period, by the annexation of the Villa Belvedere to the Vatican Palace by the two main corridors, and the books having been deposited in the western corridor, as well as in the six apartments annexed to the Appartamento Borgia, which in the description of the latter rooms were just now referred to, Sixtus V. built after the designs of the

architect, Dominico Fontana, an additional principal chamber within the Cortile of Bramante, in a direction right across the quadrangle, so that admittance to the Appartamento Borgia and to the library is to be had, as was before observed, on application to the same custode, who requires a special fee of a couple of pauls for his services, and may generally be found at any hour of the day by ringing a bell at the door in the Corridore delle Lapi. Between this entrance and the principal chamber there are two or three preliminary apartments, the ceiling of one of which is painted in fresco in an arabesque pattern by Paul Brill and Marco di Firenze; and upon the walls are suspended portraits of the several cardinals who have successively filled the office of librarian. There are also to be observed in the apartment nearest the entrance, the plaster casts of a pair of ancient columns covered with inscriptions which were discovered in the tomb of Cecilia Metella, and removed to Naples with the remainder of the Farnese property. These rooms are appropriated exclusively to the accommodation of the numerous ecclesiastical scribes, of whom not less than ten or a dozen on an average may be seen at work continually, making extracts and translations not only from the writings of the Fathers of the Church, Latin and Greek, but from books and manuscripts in various of the modern languages, Arabic, Hebrew, Sanscrit, &c.

The principal chamber of the library, according to the plan of Liman published in Rome in 1817, appears to be 245 palms, and in breadth 70 palms, or 179 feet by 51 feet. The ceiling is remarkable for presenting to the eye the appearance of a uniform extensive surface, as if it were a beautifully broad elliptical vault, though in fact it consists of a double range of groined arches that, springing on each side from the walls, and blending together in the middle, are supported on a row of six pillars planted in a line on the ground. These pillars are contrived accordingly of an oblong shape so extremely narrow, that planted as they are longitudinally and encompassed by large rectangular mahogany bookcases to serve as pedestals, they occupy but an inconsiderable space in the apartment when viewed edgewise by a spectator standing at the entrance, and from their form effectually counteract the appearance of weight,

that would certainly otherwise be produced by the double vaulting. Moreover while the lines of curvature slide as it were thus gently and harmoniously into the outline of the pillars, the transition of surface is the less perceptible owing to the whole of the vault and the pillars being painted in a uniform delicate pattern of arabesque, by Zuccari as it is affirmed by the custode, but at all events in figures of plants and flowers almost as light and exquisite as the paintings on a China tea-cup, and thrown into relief by the prevalence of a clear white ground ; so that an appearance is produced of airiness and space to all intents and purposes as effective as if the ceiling were really contained within the span of a single elliptical arch. Along the base of the ceiling is a cornice of stucco ornamented with a light pattern in white and gold, and underneath, upon the upper portion of the walls, are six windows on each side, and the remainder of the surface is covered with paintings by several different artists, namely, Antonio Viviani, Paolo Baglioni, Antonio Salviati, Ventura Salimbeni, Paolo Guidotti, Paris Nogari, Cesare Nebbia, and Avanzio Nucci. Among the paintings there is to be observed, on the right hand of the entrance, one which represents Sixtus V. receiving from his architect, Domenico Fontana, the plan of the present library ; and also in various parts of the room portraits of the most celebrated of the librarians, as well as of the inventors of the characters of various languages. There are besides on the right-hand wall one or two representations of the General Councils of the Church. The lower portion of the walls is entirely occupied by closed bookcases, composed of panels of wood painted in arabesque on a ground of white and slate colour, and surrounded by gilded mouldings ; which receptacles bear no sort of affinity in appearance to ordinary library furniture, and thoroughly conceal from public view the valuable manuscripts that they contain. No books in fact are to be seen in the whole chamber, and particularly the rectangular bookcases above referred to, that serve the purpose of pedestals from the middle of which each pillar supporting the ceiling and resting on the ground below rises as the pier of a bridge from its caisson, rather resemble ornamental buffets upon whose tabular surface vases and other splendid objects of art and antiquity are arranged

in order; their dimensions are, the area 9 feet 3 inches by 7 feet 1 inch, and the height 5 feet 11 inches.

With regard to the principal objects worthy of observation, there are, in the first place, two very magnificent tables, both alike, placed in the middle of the room in a corresponding position to one another, between the first and second pillar at each extremity. Each is composed of an enormously thick and very highly polished slab of red Oriental granite, in length 9 feet $6\frac{1}{2}$ inches, in breadth 4 feet $\frac{1}{2}$ inch, supported by six bronze figures of slaves as large as life. Such being the appropriation of the two intercolumnial spaces at the extremities, a third is occupied by a low column of Cipollino marble, serving as a pedestal to support a splendid and very large vase of Sèvres china, which was presented by the Emperor Napoleon to Pius VII.,—an empty though beautiful vessel, and therefore perhaps the more appropriate compliment to the pontiff after his abduction, and the various injuries that he suffered during his imprisonment. In a fourth intercolumnial space is to be seen, supported on a pedestal of Cipollino, whose base appears to be a sort of alabaster marked with different shades of olive green, called by the custode “diaspro amendolato,” a square tazza of malachite, 4 feet 8 inches the side of the square, presented to Gregory XVI. by the Crown Prince of Russia, after his visit to Rome in 1838, when expressly on the occasion of his Highness’s departure a special illumination of the dome of S. Peter’s was exhibited at the Christmas festival. In the fifth intercolumnial space are a magnificent pair of candelabra of Sèvres china, brought by Pius VII. from Paris, and also a splendid vase of the same material presented to his Holiness by Charles X. There is also to be observed placed at the extremity of the room on the right-hand side near the wall a spirally fluted column of Oriental alabaster, which was discovered near the church of S. Eusebio on the Esquiline; and also suspended against the wall not far distant a curious old Russian calendar painted on wood.

The bookcases being continually locked, as above stated, permission is nevertheless granted to those visitors who may be desirous of consulting the books and manuscripts on making application to the Cardinal librarian or his assistants; but the privilege is merely nominal in consequence of the extremely

imperfect state of the catalogue ; and in point of fact the multitudinous volumes on the shelves may be compared to a mine unexplored and unexplorable ; whence only a few particular objects considered the staple curiosities of the region, and consequently continually had recourse to by the visitors, are extracted. Though there are no writing or reading implements to be seen, there are provided, for the especial convenience of the various classes of foreigners who wish to see the attainable volumes, chairs and a table, where having posted themselves they are supplied with what they require by the custode, without making any more formal application. The volumes in question consist principally of a splendidly illuminated Bible of the sixth century,—the most ancient version of the Septuagint,—the earliest Greek version of the New Testament,—the ‘*Assertio Septem Sacramentorum*,’ written by Henry VIII. a royal literary effort in defence of the seven Roman Catholic sacraments that procured the title of Defender of the Faith for the author, which descended to the Protestant monarchs of England,—and a most curious and authentic collection of original correspondence between Henry VIII. and Anne Boleyn. The ‘*Assertio Septem Sacramentorum*’ is a good thick octavo volume written in Latin, and printed in the year 1501, in London, on vellum. The type is clear, with a broad margin, and at the beginning is the original presentation address to Leo X. as follows, subscribed by the royal autograph—

“ Anglorum Rex Henricus Leo Decime mittit
Hoc opus, et fidei testis et amicitiae.”

The whole work, in the preface of which the writer descants on his humble talents and his modesty, would seem, as far as I was able to judge by turning over the pages hastily, to be composed in a remarkably clear style, and to abound with naïve phrases and genuine expressions of the king himself, wrought into the mass and substance of a prolix theological dissertation, that no doubt was prepared and digested for the purpose by the divines of the period. With regard to the correspondence with Anne Boleyn, which places the royal author altogether in a different point of view before the public, the latter consists of a considerable number of original letters, of which those written by the king are for the most part in French and the remainder in English, and those of Anne Boleyn written all in French.

The documents are all in excellent preservation, and the handwriting perfectly legible, but—from the difference of the character at the period in question, and owing to the abbreviations—somewhat difficult to decypher; not so much so, however, but that even an unpractised person with sufficient time and leisure might make them out without much difficulty. Visitors are relieved from the labour of the experiment, and fair copies, made in a clear round hand, are placed each copy side by side with the original, and all are stitched together in a portfolio, where they may be perused with the utmost facility. The letters, which to those inclined to ponder on the anatomy of the human heart afford a melancholy moral, are chiefly remarkable for the boisterous eager tone of the king's passion towards his lady-love, which, expressed in terms that would hardly be considered proper nowadays, verges on the grotesque.

The principal chamber of the library, of which I here conclude the description, is connected with the western main corridor of Bramante by an open vestibule, to which the entrance is through two portals elevated by one marble step above the pavement. Passing through either of these portals, which are formed by arches that spring from the sides of the chamber and a pier planted in the middle, we find ourselves, with regard to the western corridor, at a point near the middle. The vaulted ceiling of the vestibule is painted in arabesque in a style corresponding to the ceiling already described, and supported on piers and arches. In the vestibule there is to be observed an ancient garment of asbestos, such as were used to wrap around the bodies of the dead on the funeral pile in order to preserve the ashes; it is composed exclusively of the fibres of the material woven like ordinary cloth, is in perfect preservation, and conveniently exposed to view in a mahogany case with a glass cover suspended against one of the piers. Underneath is the white marble sarcophagus in which it was discovered a little distance beyond the walls of Rome outside the Porta Maggiore.

The WESTERN CORRIDOR forms a portion of the library more ancient than the preceding; it is divided not by an iron gate in the middle like the eastern corridor, but, as it were into compartments by open arched portals planted at regular intervals, through which the eye freely ranges from end to

end, along the entire extensive vista, which according to the plan of Liman above quoted reaches 1360 palms, or 993 feet very nearly; the whole length of the ground-plan, comprehending both the Villa Belvedere and the Vatican, being 1750 palms, or 1277½ feet. At the northern extremity it terminates in a vestibule—an open vaulted chamber contained within four arched portals at right angles to one another, of which the northern communicates, through a glass door leading to a staircase, with the Belvedere apartments; the western, with a quadrangle called the Cortile of Archives; the eastern, with a small garden enclosed within the cortile of Bramante, called the “Giardino della Pigna,” in consequence of a colossal pineapple of gilded bronze 11 feet in height, which together with two peacocks of the same material, all discovered in the Mausoleum of Adrian, are preserved there; and the southern, with the corridor we are now about to enter; of which corridor, however, merely separated as it is by an open portal, it is itself a portion. The pavement is composed of inlaid marble; the four arches are each supported on a pair of columns of porphyry; and as the spot is eminently calculated for the purpose of a saloon, and a convenient place of retirement for reading or reflection, it is furnished with marble chairs and marble tables accordingly. To a spectator looking hence along the corridor, the effect of the perspective in the distance is hardly deteriorated by the arched portals, which on the other hand considerably add to the decorations; and though the space is thus divided into compartments, the ceiling along the whole length is an uniform elliptical vault painted in an arabesque pattern in fresco. Of the portals some are arcuated and some rectangular; those nearest the vestibule, two or three in number, are flanked each by a pair of columns of porphyry; and of all, with very few exceptions, the jambs and lintels are formed of a description of marble quarried in the neighbourhood of Cività Vecchia, bearing a resemblance in the grain to alabaster, and when seen at a distance, owing to the prevailing colour, which is brown in stripes, to Porta Santa. The walls of the numerous compartments along the whole distance, as regards the upper portion, are painted in fresco, and below are furnished with closed bookcases of painted wood, similar to those in the principal chamber, and rather resembling ward-

robes or presses for ordinary purposes, than the receptacles of books and manuscripts. Here and there are to be observed instead, glass cases stored with curious objects of antiquity and Christian reliques. The whole interior is well lighted by windows on the western side, of which those especially near the northern extremity and for about half the length extend nearly as low as the pavement, and display to great advantage the papal gardens outside, which, on the warm sunny day on the 22nd of April that I happened to be there, were stocked with full-blown ranunculi of all manner of brilliant colours, that entirely covered the ground like a variegated carpet. On the same day the air within, notwithstanding the sun shone burning hot, was of an icy coldness, such in degree of comparison with the atmosphere out of doors that people in England can hardly imagine. I will not attempt to give an account of the multitudinous contents of the presses and glass cases, from the northern to the southern end of the corridor, but will content myself merely to notice a few objects that may serve to mark the line of progress, such as, in the first place, the fresco paintings on the walls of the first three or four compartments, which refer exclusively to various eventful periods in the history of the Popes Pius VI. and Pius VII. One of these pictures represents Pius VII. together with the Cardinal Pacca, his secretary of state, both in the act of stepping into the carriage at the door of the Quirinale Palace when taken prisoners and forcibly transported from Rome by the French general Radet. After passing hence through portal after portal, and arriving midway or thereabouts at the vestibule above referred to, leading to the principal chamber, there is to be observed in the compartment that next follows the plaster cast of a celestial globe, of which the original was discovered in the tomb of Cecilia Metella, and was removed with the remainder of the Farnese property to Naples. In the succeeding compartment among the paintings on the walls are said to be two of peculiar interest, the first a sketch of the façade of S. Peter's as it was originally planned by Michael Angelo, and the second a representation of the mechanical contrivances adopted by the architect Fontana to remove and rear in the piazza in front of S. Peter's the celebrated Egyptian obelisk that now stands there.

The portals in this part of the corridor are rectangular, but as we approach the southern extremity become arcuated. The last of the rectangular ones is considerably more ornamented than the preceding; its jambs and lintel, instead of the brown striped marble are of giallo antico, and it is surmounted by a pediment, which together with the flanking columns that support it are of the same material. On each side of the aperture facing towards the north is a fine ancient marble statue in a seated posture, one of which, with the name Aristides sculptured on the base, is supposed to represent the Sophist of Smyrna. The other is the original of the statue of which the copy was referred to in the description of the church of S. Lorenzo in Damaso, vol. i. p. 468, representing S. Hippolitus, Bishop of Porto. It was found in the year 1751 near Tivoli, and with the exception of the head, which has been replaced by a modern artist, is in excellent preservation. Upon the pontifical chair on which the figure is seated, is sculptured a portion of the Paschal calendar, which was composed by S. Hippolitus for the purpose of computing the Easter festival contrary to the established practice of the Jews; it extends to a series of seven cycles of sixteen years, beginning at the accession of Alexander Severus. After passing through the rectangular portal, the arcuated ones that follow maintain, though not to so great extent as the last, the improved style of decoration; the pavement also, instead of being of ordinary red brick as heretofore, is composed of inlaid marble, and the last two or three compartments are furnished with marble chairs and tables, and thus converted as it were into open saloons like the vestibule at the northern extremity. It is principally in these southern compartments that the open glass cases containing the objects of antiquity and Christian reliques are to be met with: in one the ceiling is beautifully painted in fresco by Raphael Mengs, and the jambs and lintels of the portals are of very fine red granite, with an architrave of porphyry.

Hereabouts, that is, near the southern extremity of the corridor, and on the western side, is a door leading to two small annexed apartments, one in the rear of the other, in both of which are contained various objects contributed by Pius VI. and Pius VII., which were removed by the latter pontiff to the place they now occupy. The ceiling of one of the rooms

is painted in fresco, representing events in the life of Sampson, said to be the performance of Guido ; but the principal object of interest is a fresco painting, supposed to be the finest specimen of ancient art to be seen in Rome, called "Nozze Aldobrandini." It was discovered near the Arch of Gallienus on the Esquiline in the year 1606, and purchased by a member of the family whose name it bears, by whom it was removed bodily with a large block of the wall it belonged to. Subsequently it became the property of a Signor Nelli, who sold it to the Papal Government. The design is a curious and accurate representation of an ancient Greek marriage ceremony, generally supposed to be the nuptials of Peleus and Thetis, comprised in ten figures, small in size, but generally admired for symmetrical form and graceful attitude. At its first discovery several copies were made of it by eminent artists of the day—one especially now to be seen in the Doria Palace by Nicholas Poussin ; but none of these are correct representations of the picture as it now appears, in consequence of the revival, owing to the improvements of modern art, of portions of the surface where, at the time the copies in question were taken, the painting was wholly obliterated. In addition to the above there are also two other fresco paintings preserved in one of these apartments, whither they have been removed in like manner with the foregoing, together with the block of the solid wall on which they are painted. One of these, comprising several figures of the same size as those of the Nozze Aldobrandini, was found, so says the custode, in the catacombs. The other is a spirited portrait, executed in an exceedingly rough style, of an old man's head the size of life, said to represent Charlemagne. In this apartment there are also said to be preserved in the closed book-cases a fine collection of prints that belonged to Pius VII., as well as a curious collection of the bullæ or names and marks of the ancient manufacturers stamped upon bricks and other articles of terra cotta which were collected by the Monsignor Gaetano Marini and bequeathed by him to the library. The latter objects, suspended on the wall in cases, are to be seen at all times by visitors.

A few paces southward of the above-mentioned chambers, on the eastern or opposite side of the corridor, is the door

leading to the six* apartments before referred to, that form a continuation of the four rooms of the Appartamento Borgia. The six rooms in question are principally appropriated to printed books, which here, contrary to general appearances elsewhere, are kept on open shelves, though, as it is not my purpose to attempt to enter into a bibliothecal description further than to observe that the reputed contents of the whole establishment amount to 30,000 books and 23,580 manuscripts,† it will be sufficient to observe that they are small in size, and lead in a direction across the cortile of Bramante to the Appartamento Borgia, whence we emerge in the lower range of Raphael's Loggie at the north-west angle where we started.‡

Entering the Corridore delle Lapidi as before, and proceeding to the iron gate at the extremity, we commence the circuit of the very considerable portion of the Vatican, including the Belvedere apartments, the upper story of the Appartamento Borgia, &c., to which the admittance of the public, though permitted gratis, is restricted to certain days in the week exclusively, namely, Mondays and Thursdays, with the exception of saints' days, from 19 to 23 o'clock.§ The privilege, however, may be obtained at any time on paying a fee of a couple of pauls to the custode, who, if not himself to be seen immediately within the gate, is invariably represented there by some other person. There, at all events, a small party of the Pope's Swiss guard, dressed in their variegated costume, are always stationed; and there one of their sentries is continually on the spot on duty, for the purpose of holding in deposit the sticks and umbrellas of visitors until their departure. At the same time, as the sentry is prohibited by an express regulation from giving any sort of receipt for the article demanded, one might imagine that loss or confusion of property would occasionally ensue, though never once, all the time I was at Rome, did I hear of any other misunderstanding than may arise now and then, owing to a testy uncompromising Englishman persisting to regulate the transaction according to the rules of the London Opera-House; while the Svizzero, neither speaking English nor Italian, stands fast on his path of

* See page 218.

† Murray's 'Handbook.'

‡ See page 216.

§ See vol. i. p. 129.

duty with imperturbable obstinacy. The stick or cane, however, is infallibly, on the return of the party, restored to the right owner, who in the meantime pursues his course through the chambers with the utmost freedom; and when the stated hour arrives, and go he must, the Svizzero—courteous and complaisant at all events—if a silver grosso, equal to about twopence half-penny English money, be offered him, pockets it gratefully. The iron gate in question is flanked by a pair of ancient columns of bigio, with capitals, torus, and plinth of white marble, which support an entablature of Carrara that traverses the whole breadth from side-wall to side-wall; the columns were discovered near the Port of Ostia. On passing within the gate, where, such is the extraordinary length of the vista in front and in the rear, that whether or not there be a difference between one and the other, it is, at all events, imperceptible, we find ourselves in the *CORRIDORE CHIARAMONTI*: so called after the family name of Pius VII., by whom nearly all the objects of ancient and modern sculpture it contains were contributed, and were arranged under the direction of Canova, amounting altogether, it is said, to upwards of 700 pieces in number, and composing a splendid statue gallery that, perhaps, is to be regarded more with regard to multitude and general effect than according to the intrinsic merit of a great number of the objects at all events. The ceiling and the pavement are similar to those of the *Corridore delle Lapi*di; but the side walls are divided at regular intervals into spacious compartments furnished with niches, of which the upper hemispherical portion is painted in fresco; and in the niches, each of which is flanked by a pair of columns of travertino, are placed the largest of the statues, the principal groups, &c. The vast multitude—of which, extending in a double range the distance of 496 feet or thereabouts, I cannot attempt to give a description—are in frequent instances the more difficult to identify, owing to the imperfect state of the catalogues printed and sold on the spot by authority; which consist of several hundred pages of small type that have been published previous to various alterations, and are consequently in a considerable degree obsolete, so that in fact, as the numbers marked on the statues and those exhibited in the catalogue frequently do not agree, very many of the sight-seeing people expend the

best part of their time in useless search, and use their eyes hardly for any other purpose. Many statues moreover are planted on ancient altars and cippi, to which they bear no relation, instead of pedestals.

A few paces from the iron gate, on the left-hand side of the corridor, is the door leading to the BRACCIO NUOVO, a chamber commenced under the auspices of Pius VII. by the architect Raphael Stern in the year 1817, and finished after his death in the year 1822, when it was first thrown open to the public. In dimensions, allowing for the difference of form, it may be compared to the principal chamber of the library, to which it lies parallel, extending right across the cortile of Bramante. The ceiling is a cylindrical vault lined with coffers of white stucco, and in the middle is a longitudinal row of skylight windows with a skylight dome in the centre, which altogether throw an abundant, well-directed light on the superb decorations of the interior. As regards the area, it is a long oblong, enlarged on each side by a spacious recess, which diverges from the middle. The pavement is composed of highly polished tablets of inlaid marble, interspersed with mosaic, either ancient or copied from an ancient original. On the wall opposite the entrance, not to omit in the beginning four very large Corinthian columns of cipollino of unusually fine quality, and unique among all the other columns of cipollino marble to be seen in Rome in the brightness of the colour, which, planted at the four angles of the apartment, support the cornice, is a magnificent portal, of which the jambs and lintel are of Sicilian jasper, surmounted by a triangular pediment of pure white Carrara marble, bearing upon its frieze the following inscription in raised capital letters of gilded bronze,—“Pius VII. Pont. Max. Ann. XXII.” This pediment is supported on a pair of highly polished columns of red granite, with capitals, torus, and plinth of white marble, and base of Africano. Precisely similar to the above is the portal by which we have entered from the Corridore Chiaramonti; and with regard to the walls of the chamber generally, in addition to the above two portals and the four columns of cipollino planted at the angles, the upper portion is ornamented with a series of stucco casts of the bass-reliefs belonging to the Antonine and Trajan columns and the triumphal arches, which were executed by the French sculptor

Laboureur ; these are engrafted within sunken panels, and in the intermediate spaces are a double row of marble busts supported on brackets. The lower portion of the walls is painted in imitation of Hymettian marble, with the exception of a range of niches, of which the concave interior is painted in imitation of red granite—a substitution of imitative art for genuine material, which, as the niches are furnished with highly valuable ancient marble statues, and the marble decorations of the apartment altogether are of a superior order, is entirely overlooked. Of the statues contained in the apartment the number is said to be 43, and of the busts 72 ; several of the latter, supported on short columns of red or grey granite to serve as pedestals, are planted on the pavement in the intermediate spaces between the niches. Among the statues the celebrated Minerva Medica is contained in one of the niches on the left-hand side of the room—a statue supposed to be one of the finest specimens of ancient Grecian art existing, and generally admired on account of its perfect symmetry and the exquisite sculpture of the drapery. It is of Parian marble, and was discovered near the ruin of the Esquiline, to which it gave the title of the Temple of Minerva Medica. The Giustiniani family were its first possessors, from whom it was purchased by Lucien Bonaparte, who sold it to the Papal Government. In the middle of the apartment, immediately under the central skylight dome, the principal portion of mosaic with which the pavement is ornamented, covers a large square surface ; it is a beautiful specimen of the ancient, comprising Bacchanalian figures enlivened with arabesque, and was found outside the gate of S. Sebastian, near the Tor Marancio. In the middle of it is placed, upon two magnificent circular tablets, one of Africano marble on another of red granite, the latter resting on a deep square plinth of bianco e nero, a very large tazza of green basalt, very beautifully sculptured in bass-relief, which was found on the Quirinale, near the church of S. Andrea. Finally, the tazza is flanked by four very large Corinthian columns of cipollino marble, precisely similar to the four of superior quality mentioned at the beginning, which, with capitals, torus, and plinth of white marble, and base of Africano, are planted at the angles of the square area of mosaic so as to support the central skylight dome.

With regard to the recesses, and first the one on the right-hand side of the apartment—it lies within a deep spacious arch supported on a pair of large columns of giallo antico, which were discovered on the Appian Way, near the tomb of Cecilia Metella. They were originally placed in the Capitoline Museum, and thence were subsequently removed hither by Pius VII., who replaced them by an inferior pair of Porta Santa.* Within the arch is a rectangular area occupied by a magnificent tabular pedestal of brocatello extending the whole breadth; it rests on a double base of breccia corallina and Africano, and upon it are placed some small ancient marble statues of fauns and nereids, which were discovered in the ruins of the villa of Quintilius Varus at Tivoli. At the back of the arch is a portal towards the Giardino della Pigna, surmounted by a pediment supported on a pair of beautiful columns of white alabaster. On each side are two niches containing ancient marble statues of Isis, of Ganymede, both discovered at Ostia; also of Silenus, and a group of a pair of fauns.

The recess on the left-hand side of the apartment is comprised by a remarkably broad and deep absis flanked by a pair of columns which originally belonged to the portico of the church of S. Sabina on the Aventine, of exceedingly rare black granite, of which the surface is marked by small bluish blotches, and otherwise resembles very dark bigio marble. A part of the pavement is composed of ancient mosaic, representing a figure of Diana, which was found in the year 1801 at Poggio Mirteto, in the Sabine territory. The principal object within the absis is a colossal white-marble group representing the river Nile, personified by a colossal recumbent figure, surrounded by sixteen pigmy figures of children, which, by their number and height, a cubit each, are supposed to allude to the number of cubits of the river's elevation. It was found near the church of S. Stefano del Cacco, the supposed site of the ancient Temple of Serapis,† and is supposed to have been sculptured in the time of Adrian. With regard to the ancient statues of the Nile, Pausanias relates,‡ especially with reference to the city of Psophis, near the river Erymanthus, in Arcadia,

* See vol. ii. page 17.

† See vol. i. page 317.

‡ Lib. viii. cap. 24.

that although the statues of all the other rivers were made of white marble, those of the Nile were of black marble invariably, with reference to the sable inhabitants of Ethiopia, through which country it flows to the sea. The statue in question, placed at the entrance of the recess, is supported on a pedestal, of which the plinth is sculptured in bass-relief, representing crocodiles and various other figures and objects emblematic of the river.

Proceeding now to the extremity of the Corridore Chiaramonti, it terminates with a staircase of two flights of steps leading in the same straight line, with a landing-place between. The staircase is flanked at the bottom by a pair of columns of granite, and the vaulted ceiling and the side walls are painted in fresco by Daniele da Volterra. Upon the landing there is a door on the left-hand side leading to a suite of rooms, which, lying in a direction across the cortile of Bramante, is a portion of the Belvedere apartments, called, with reference also to the form of one of the rooms, "Emicyclo di Belvedere," and, in consequence of the Egyptian statues and antiquities which were originally deposited there by Pius VII., "Museo Egizio;" occasionally it was also distinguished by the title "Museo Attico," in compliment to the Grecian source of the Elgin marbles, of which the plaster casts were presented to Pius VII. by his Majesty George IV., together with his own picture, and remained there until both together—the plaster casts and the picture—were withdrawn from the eyes of the public and removed to the Lateran Palace, their present place of exile. The suite consists altogether of five very small preliminary apartments, one large crescent-shaped apartment in the middle, from which the term "Emicyclo" is taken; and beyond the latter, three large rooms, of which the two last are rather one very large room divided into two compartments; all, however, appear to be in an unfinished state, and the decorations are of a very inferior order. In the FIVE PRELIMINARY APARTMENTS there are to be seen a few ancient marble busts discovered in the neighbourhood of Rome, and also, arranged in glass cases upon the walls, Egyptian antiquities of small size extracted from the sepulchres in the neighbourhood of Thebes, such as rolls of manuscripts on papyrus, idols of bronze and terra cotta, sacred mummies of

birds and animals, grains of wheat, barley, and oats, that appear to have preserved their form and colour since the time of the Pharoahs, &c. Similar articles to the above are also placed on marble slab tables supported on legs or claws formed like the claws of birds and quadrupeds, one table under every one of the cases. In these rooms are also deposited three or four fine specimens of Egyptian mummies, one of which only, a misshapen discoloured carcase, unrolled and entirely divested of its cerements, lies exposed to view; and beside it the linen cloth in which it was enwrapped, as perfect and sound as ever, together with several strings of light blue bugles that vary little or nothing in appearance from those of modern manufacture. In the last apartment there are to be observed two pairs of statuettes placed on two tables on the right and on the left of the door leading into the crescent-shaped chamber or hemicycle; one pair are very pure black granite and the other pair green basalt. There are also on the same tables a pair of very fine vases of unpolished alabaster. The HEMICYCLE, to which the unfinished state of the bare walls and the few objects it contains in proportion to its size give an appearance of emptiness, is furnished with a few colossal statues in attitudes seated and upright, of cynocephali and other capricious figures of Egyptian deities, formed principally of black granite and some of sandstone. In the FIRST LARGE APARTMENT next the hemicycle are also several colossal statues of Egyptian deities, and in the middle a group of light-coloured bigio marble, of which the principal figure is a recumbent statue of the river Ilyssus. There are also to be observed some statues in the ancient Egyptian style, sculptured in the reign of Adrian and discovered at his villa at Tivoli; one, for instance, of white marble, of Antinous in the Garb of an Egyptian Idol, and two other statues of nero antico in a similar costume. Among the Egyptian reliques of smaller size is one idol of a description of serpentine or ophite, called, from the likeness of its colour to that of a frog, "verde ranocchio." The LAST TWO LARGE APARTMENTS, or the two compartments of the last, are fitted up in an extremely tawdry, and at the same time tasteless and penurious manner, with a view to correspond with the Egyptian antiquities they contain, and to represent an out-of-doors landscape of the African desert by starlight. The

vaulted ceiling of both compartments, which, lying in a direction across the line of progress, are separated by a clumsy entablature supported on a pair of stucco columns coarsely coloured in imitation of red granite, is painted light blue, like the firmament, and spangled with golden stars; at the base of the ceiling is a broad frieze covered with painted hieroglyphics, and upon the walls are painted, as if the chamber were an open portico, granite pilasters, in the intercolumnial spaces of which appears in the foreground the sandy desert with palm-trees, and beyond, the blue sky touching the distant horizon. These last three or last two apartments were those distinguished *par excellence* from the others by the title 'Museo Attico,' and in the last the picture of his Majesty George IV. was deposited. Here, as in the preceding rooms, are some of the colossal seated figures of Egyptian deities, whose lappets falling on both sides the head down the breast and shoulders—indicative, no doubt, of supreme power in the eyes of the ancients—may possibly have furnished the prototype of our modern judges' wigs, which certainly bear no resemblance to any other entity either by land or by water. The last of these rooms, or the farthest compartment, communicates by a glass door on its eastern side with the Hall of the Greek Cross, one of the principal of the Belvedere apartments; and flanking the glass door are placed facing outwards a pair of lions of black basalt of Egyptian sculpture, which were discovered in the portico of the Pantheon by Eugenius IV. Sixtus V. removed these lions about 140 years afterwards—though where they remained in the interim I cannot say—and made them appendages to the Fontana Felice on the Viminale, whence Pius VII. brought them hither and placed instead at the fountain others of white marble. Finally, there are preserved in this apartment three ancient Egyptian sarcophagi of black basalt, one of which is turned upside down in order to exhibit an inscription sculptured at the bottom.

Returning now to the staircase at the termination of the Corridore Chiaramonti, whence we departed by the door on the landing, and ascending the second flight of steps, we commence a suite of the Belvedere apartments, which, lying in a line parallel and above those we have just quitted, compose a portion of the building distinguished by the title 'MUSEO PIO

CLEMENTINO,' in consequence of the objects of ancient and modern art contained there having been contributed with few exceptions by the Popes Pius VI. and the Clements XIII. and XIV. The first of these apartments, of which the door is at the top and immediately fronting the staircase, is the VESTIBOLO QUADRATO, a small square room, of which the vaulted ceiling and a part of the walls are painted in fresco by Daniele da Volterra. On the left-hand side, supported in a niche in the wall, is to be observed the celebrated sarcophagus of peperino, which contained the remains of Lucius Cornelius Scipio Barbatus, the great-grandfather of Scipio Africanus, and consul 297 years before the Christian era. This sarcophagus, of which the figure and inscription is well known from the innumerable miniature models in circulation all over Europe, is in the most perfect state of preservation. At the time of the discovery of the tomb of the Scipios near the gate of S. Sebastian at the foot of the Aventine, in the year 1780, it was brought from thence to the Vatican, and upon the wall where it now stands are engrafted the original inscriptions relating to other members of the Scipio family whose remains were deposited in the same burial-place. There is also to be observed, supported on the same wall by a bracket, a bust of peperino encircled with a wreath of laurel, supposed to represent the ancient poet Ennius, which was also found there. In the middle of the room appears planted on its pedestal one of the most celebrated works of ancient Grecian art to be seen in the Vatican—the mutilated remains of a statue of Hercules, commonly known by the title 'Torso Belvedere.' It was discovered in the Baths of Caracalla, is formed of white Porine marble, and upon its base sculptured in Greek characters is the name of the sculptor, Apollonius, son of Nestor, an Athenian. Hence we proceed by an open arched portal opposite the portal by which we entered, into the VESTIBOLO ROTONDO, a small circular apartment, of which the ceiling in the form of a dome is lined with coffers of white stucco, and supported by four arches, three of which—the southern, by which we have entered, the western, and the northern—serve the purpose of open portals communicating with other apartments; and the eastern contains within its span a window with a balcony, whence a magnificent view of the Campagna towards the side of the

Ponte Molle and Mount Soracte justifies the title of Belvedere given to the original villa. Passing outside the window upon the balcony, which is formed of massive balusters and a cornice of travertino, there is to be observed a curious ancient anemoscope, which was discovered in the vicinity of the Coliseum in the year 1779. It is in the form of a twelve-sided prism, which, though blackened by the effects of time and the weather, is of white marble, and, elevated on a base of travertino, exhibits the names of twelve winds expressed in the ancient Greek terms, one upon each side ; and corresponding with the above is sculptured upon the horizontal surface on the top the name of each wind in Latin. The objects of ancient art contained in this apartment are but few, consisting of statues placed in four niches that are sunk in the walls in the intermediate spaces between the four portals ; and, placed in the middle of the area, a fine white marble tazza. Hence we proceed through the open arched portal opposite the one by which we entered, pursuing still the same northern direction, into the *CAMERA DEL MELEAGRO*, a very small apartment, that is in point of fact rather a deep arched recess than a regular chamber. The ceiling and sides are accordingly the soffit and sides of the arched portal increased to a depth exceeding the other portals by additional vaulting ; the ceiling is lined with coffers of white stucco, and the sides are ornamented with bass-reliefs engrafted on the masonry, such as the apotheosis of Homer ; the representation of an ancient seaport, found in the *Vigna Moirasa* on the Appian Way ; a fragment of an ancient Roman galley, a colossal bust of Trajan ; and, in addition to the bass-reliefs, an inscription sculptured on a block of travertino, relating to Mummius, the conqueror of Corinth : the latter was found between S. John Lateran and the church of S. Clemente. Below on the pavement, elevated on its pedestal, is the fine marble statue whence the room receives its title, a figure of Meleager, represented with the head of the Caledonian boar and his dog beside him ; this group, according to some, was found in the Baths of Titus, on the Esquiline ; others say on the right bank of the Tiber, near the Porta Portese.

Having now arrived at the farthest extremity northward, we commence a western direction, in order to do which it is necessary to return to the *Vestibolo Rotondo*, and pass through

the western open arched portal before referred to ; it is to be observed, however, that as the Belvidere apartments are appended at the extremity of the main corridors obliquely, the precise direction of the line across is not due west, but a few points to the northward. On emerging from the portal in question we find ourselves at once in the eastern side of an open portico that surrounds an octagonal atrium or cortile, called *CORTILE DI BELVEDERE*. This cortile, in the middle of which is a fountain, was originally constructed a square by Bramante, and was subsequently converted to the form of an octagon, of which the four short sides bear to the four long ones about the proportion of two to nine ; which metamorphose was effected by constructing four small chambers, called *Gabinetti*, upon the four angles, so that the angles being thus cut off, the four subtending lines that compose a portion of the outer periphery of the portico form the four short sides of the octagon. To a spectator standing in the middle of the cortile, the appearance of the portico—though the four short sides being closed, each of the four long sides comprise one rectangular and one arched aperture, flanked by a pair of columns of granite, sixteen columns altogether—is hardly in character with the magnificent works of ancient art that it contains, and the roof especially, from its clumsy proportions and its covering of ordinary tiles, rather resembles the roof of a temporary mason's shed than of any sort of building. With regard to the interior, and commencing the circuit towards the right hand from the middle of the one of the long sides, the *EASTERN SIDE* by which we have entered, the walls within have also an unfinished appearance, inasmuch as they are lined on the inner side with highly polished pilasters of breccia corallina, with which the intermediate spaces, covered with rough stucco coarsely daubed over with a coloured wash, appear in unseemly contrast. The vaulted ceiling all the way round is lined with coffers of white stucco. The first object to be observed on the right hand of the entrance is a large sarcophagus of white marble sculptured in basso and alto rilievo with figures of dancing Satyrs and Bacchantes, which was discovered by Pius VI. in the year 1777, in digging the foundation of the sacristy of S. Peter's. Immediately opposite the latter is a splendid bathing basin of black basalt, which was found in the baths of Caracalla. Next

to this is a sarcophagus, which, according to a Greek and a Latin inscription upon it, belonged to Sextus Varius Marcellus, father of the Emperor Elagabalus, in whose tomb near Velletri it was discovered. Arrived at the angle of the originally square enclosure, we enter the NORTH-EASTERN GABINETTO, through which is a passage in and out by two open-arched portals. It is a small hexagonal chamber, of which the ceiling is in the form of a dome, lighted by a skylight in the centre and a lunette window on the side towards the cortile. Here two celebrated works of Canova, a marble statue of Perseus, and a marble group of the two combatants of the cestus, Creugas and Damoxenus, appear in a position which, on the one hand, is extremely confined and ill assorted, and, on the other, places the performance of the modern favourite Roman sculptor on a flattering scale of equality with the chef-d'œuvres of ancient art contained in the other three Gabinetti. Passing through this Gabinetto to the NORTHERN SIDE of the portico, the first object is a sarcophagus on the right-hand side, sculptured in bass-relief, with a representation of the interview of Bacchus, attended by his suite, with Ariadne in the island of Naxos. Next is a sarcophagus on which, sculptured in bass-relief, appear prisoners of war imploring mercy of the Romans, their conquerors. Also, contained in a niche in the wall, a marble group, above the natural size, found at the ruin called the Temple of Venus and Cupid, in the Horti Variani on the Esquiline, and referred to vol. ii., p. 330; it represents Sallustia, wife of Alexander Severus, with a figure of Cupid at her feet, and, according to an inscription to be read on the base, is dedicated to Venus. Next is a very large sarcophagus found at the villa of Julius III., outside the Porta del Popolo; it is covered with bass-relief of an inferior style, representing Penthesilea, queen of the Amazons, wounded in a combat with Achilles. Here also is to be observed a portion of an ancient column of Africano marble of very superior quality; and close to the column, placed on the cornice of the balustrade or low wall of the portico, a large fragment of an ancient cornice of rosso antico that belonged to the church of S. Prassede on the Esquiline. Here we arrive at the NORTH-WESTERN GABINETTO, an hexagonal apartment similar to the other, which contains the celebrated ancient statue called the Belvedere

Antinous, placed in a niche in the wall of the hexagon facing towards the cortile ; it is said to have been found by Paul III. near the church of S. Martino, on the Esquiline, where the baths of Trajan were situated. In addition to the above statue there is to be observed engrafted on the wall a bass-relief on the subject before referred to, the combat of Achilles with Penthesilea ; also another bass-relief representing a procession of Isis, which latter formerly belonged to the Palazzo Mattei. There are also, contained in niches flanking the principal statue, a statue of a youthful Hercules bearing a cornucopia, and a statue of the rural deity. In the WESTERN SIDE are to be observed a sarcophagus with a representation in bass-relief of the four seasons ; another on which is sculptured the armour of Achilles, borne by a troop of Nereids, above which latter, engrafted on the wall, is another bass-relief which describes the emblematical receptacle of departed spirits, the Hades of the ancients, of which the portal is characteristically half open ; and in the middle, flanking the arched portal which, supported by a pair of columns of verde antico, leads in the western direction by which we are proceeding into the next chamber, are two well known forms, of which copies are distributed in many parts of Europe, a pair of colossal wolf-dogs of marble or travertino, which, as if suddenly aroused from sleep to a state of watchfulness, their ponderous bulk lazily supported on the fore legs, in a half lying, half sitting posture, and baying with their throats wide open, appear to guard the entrance. The next object to the wolf-dogs is a sarcophagus with another bass-relief of the battle of the Amazons sculptured on its side in a style indicative of a good period of the arts ; and next to this is another sarcophagus bearing a representation in bass-relief of a Bacchanalian group ; the latter is covered with a lid belonging to another receptacle of the same description, on which appears sculptured an emblematical representation of immortality, a dead female grasping in her hand a serpent. Finally in this side are two large ancient bathing basins of red granite. The SOUTH-WESTERN GABINETTO contains in a niche in the wall of the hexagon, facing the cortile, the well known group of the Laocoon, which was sculptured by the celebrated artists of Rhodes, Agesander, Polydorus, and Athenodorus, and was discovered in the reign of Julius II. in the vineyard of Felice

de' Fredis, near the ruin of the Sette Sale on the Esquiline ; it is seen to the greatest possible disadvantage owing to the extraordinary want of space which obliges the spectator to stand close in front of the object without the possibility of walking round it. Here also are to be seen, in addition to the group of the Laocoon, two other ancient marble statues in flanking niches, one the figure of the Muse Polyhymnia, and the other the figure of a nymph, both which latter were discovered near the Basilica of Constantine in the Roman Forum ; there are also engrafted on the walls two bass-reliefs, one representing the triumph of Bacchus over the Indians, and the other a Bacchanalian procession. In the SOUTHERN SIDE of the portico the objects to be observed are a bass-relief engrafted on the wall, representing Hercules and Bacchus with their respective suites ; and underneath it a sarcophagus sculptured with figures of Cupids bearing armour ; also another sarcophagus of granite, and above it a bass-relief on the wall, representing Augustus assisting at the ceremonial of a sacrifice ; also contained in a niche an ancient marble statue of Hygeia, and on the wall another bass-relief, supposed to have belonged to a triumphal arch, representing a triumphant emperor attended by a figure of Rome personified ; also a large sarcophagus, of granite, and another of marble, sculptured with Nereids and Tritons, and, finally, placed on the cornice of the balustrade, in a position to be seen from all parts of the cortile, two large cubic blocks of alabastro a pecorella, which were found at Porto in the year 1825, and another fragment of the cornice of rosso antico which belonged to the church of S. Prassede. In the SOUTH-EASTERN GABINETTO, and perhaps in the very worst position that could be selected in the whole Vatican, stands that exquisite ideal of divinity the Belvedere Apollo, which appears in a graceful ethereal attitude ready to leap into open space, gazing in the wake of the arrow aimed from the sonorous silver bow, at the serpent Python, and consequently ought to be viewed at the end of a long vista, as it appeared in the Louvre, though here the spectator never perceives the object at all till close upon the figure, and then stands as it were shut up in a box immediately in front of it. It was discovered at the end of the fifteenth century at the Porto d' Anzio, the ancient Antium. There are here also, besides the Apollo, two ancient marble

statues in niches, one of Minerva and the other of Venus Victrix ; also engrafted on the walls a bass-relief of Pasiphae and the Bull, and of a hunting scene. In the remaining half of the EASTERN SIDE, between the south-eastern Gabinetto and the portal by which we entered the portico, there are to be observed two sarcophagi, sculptured, one with a bass-relief of Ganymede and other figures, and the other with Bacchus between a Faun and a Bacchante ; and, finally, close on the left-hand side of the entrance, a bathing basin of green basalt, placed in a position corresponding with the other of black basalt on the right-hand side of the entrance mentioned in the beginning ; it was found, together with the latter, in the baths of Caracalla. Last of all are a beautiful pair of small columns of white Pentelic marble, sculptured with arabesque in low bass-relief, and another pair of a beautiful description of porphyry called "porfido pomato."

Having now completed the periphery of the portico, it may as well be observed that the visitor, when arrived at the portal in the middle of the eastern side, passes at once, provided he feels inclined, straight across the Cortile, and thence through the portal in the western side opposite, into the next apartment. This next apartment, of which the entrance is flanked by the pair of colossal wolf-dogs, as before stated, is the Sala degli Animali, which, together with the others of the Belvedere we are now about to enter, are of an order very far superior to those already disposed of. The SALA DEGLI ANIMALI, built by Pius VI., is a magnificent oblong chamber lying in a transverse direction, divided into two grand compartments by an open portico, that serves as a passage between both along the western line we are proceeding. The ceiling of the portico is a cylindrical vault lined with coffers of white stucco, and the pavement is composed of ancient mosaic, of which the various subjects correspond with the numerous statues of animals, from which the apartment derives its title, that appear on both sides ; on the pavement accordingly, a portion of which at all events was discovered at Palestrina, are described in appropriate colours, in addition to various arabesque ornaments and minor objects, a wolf, an eagle devouring a hare, and a tiger. The entablature on both sides is supported by Grecian Ionic columns of grey granite, alternate with square piers of white stucco, of

which the intercolumniations are of considerable breadth ; so that both areas on the right and on the left being on the same level, the whole appears one vast airy apartment. Beginning with the SOUTHERN COMPARTMENT, of which the area, such is the extent of both together, is an oblong in the same transverse direction, the ceiling is vaulted and divided into slightly coloured stucco panels ; and the pavement is composed partly of mosaic corresponding with the pavement of the portico and partly of inlaid marble very highly polished. With regard to the works of art contained in it, the predominating number are statues of different animals which, sculptured of marble of different colours and arranged here and there indiscriminately all over the area, produce an imposing effect, notwithstanding that all with few exceptions are of modern sculpture ; and in addition there are to be seen several ancient groups and statues, such as a marble group of Hercules and Cerberus, which was found at Ostia ; a marble group of Hercules and Geryon, also found at Ostia ; a group of a Centaur and a Nereid, etc. Among the animals are a marble group of a lion devouring a horse ; a cow of bigio marble ; a sow and pigs of white marble ; a sphynx of alabaster fiorito ; a dolphin of alabaster represented swimming in a sea of white marble ; a crab of green porphyry, etc. etc. There are also to be observed in this compartment a very fine tazza supported on a tripod pedestal, both the tazza and the pedestal of the common Florentine green marble resembling serpentine ; and a table formed of a splendidly large slab of verde antico $5\frac{1}{2}$ inches in thickness. In the NORTHERN COMPARTMENT, of which the form and general style of the decorations are precisely similar to the other, there are to be observed, of ancient objects, a marble group of Hercules and the Nemæan lion, which was found at Ostia ; a marble group of Diomed slain by Hercules, found at the same place among the ancient ruins ; an equestrian statue of Commodus, found near S. John Lateran, etc. And among the animals a splendid Mithraic group of Mithras stabbing a Bull, including the emblematic forms of the dog, the serpent, the eagle, and the scorpion ; a statue of a lion of the natural size of bigio marble, supported on a pedestal of Breccia di Francia ; a pointer dog of pavonazzetto supported on a pedestal of verde antico ; a leopard of alabaster inlaid with spots of black marble ; a lynx

of red granite; a large stag of alabastro a rosa; a lion of giallo antico; a lion of Porta Santa, with tongue of rosso antico and teeth of white marble; a lobster of green Florentine marble, etc. etc. There is also to be observed a fine tazza of pavonazzetto, corresponding in size and form to that of green Florentine marble in the other compartment; and a table of verde antico precisely similar to the table before cited.

On the northern side of the northern compartment of the Sala degli Animali is a long gallery extending three or four paces in a western direction, and in an eastern direction the whole length of the Cortile di Belvedere, and some distance beyond. The hither portion, comprising about two-thirds of the distance, is called "Galleria delle Statue," and the remainder, divided by open portals into three compartments, though a continuation of the same vista, is called "Stanze dei Busti." The entrance from the Sala degli Animali is by an open portal, which, though not before mentioned, forms a striking object in the chamber, and consists of an elegant round-topped arch supported on a pair of columns of red granite. Both portions, appropriated to a magnificent collection, the first of statues, and the latter of busts, as the respective titles imply, were constructed and furnished by Pius VI. With regard in the first place to the *GALLERIA DELLE STATUE*, the ceiling is an elliptical vault covered with light and brilliant arabesque designs in fresco; the pavement is composed of highly polished inlaid marble, and on the upper part of the wall on the northern side are a row of windows which throw a good light on the numerous statues that in a double range are planted along the whole length on pedestals of Carrara marble. The *STANZE DEI BUSTI* are separated from the galleria and from one another by open round-topped arches, of which the sides are lined with highly polished marble, if not breccia di sette basi, of a very beautiful description, and each arch is flanked by a pair of fine columns of giallo antico. The three stanze thus formed by the arches and the columns comprise each a small square apartment, of which the ceiling of the two first is vaulted, and the ceiling of the last is a dome surmounted by a skylight. Of all three stanze the ceilings are painted in arabesque fresco like the ceiling of the galleria, and the walls are furnished with three rows of shelves, on which are

placed the ancient busts of first-rate description, that give the title to the chambers. Of these statues and busts, of which many are very generally known and cited in all the guide-books, and the entire collection, sufficient in number to stock a little museum, are arranged with a degree of skill and taste that creates the most beautiful coup-d'œil imaginable along the whole line of vista, I will not attempt to give any description, though it were impossible to quit the spot without alluding to one statue, which, placed in a position different from all the rest, is particularly conducive to the general effect, and remarkable for its beauty. Close to the entrance from the Sala degli Animali, on the left hand of the spectator, there is an arched recess in the wall, at the western extremity, flanked by a pair of columns of breccia corallina marble, which serves as a spacious niche for the marble statue in question, an exquisite recumbent figure of Ariadne, so placed as to face directly down the galleria. Nothing can be more perfect than the ease and quiescence of the posture, as the symmetrical form, covered with its drapery in elegant folds, lies sleeping in the most profound state of collapse. Upon the pedestal is engrafted an ancient bass-relief representing the Battle of the Giants with Jupiter. I would also mention one other solitary object which, a relique from some ancient building, is preserved in the first stanza, namely, a truncated spirally-fluted column of nero antico marble, 4 feet 4 inches in circumference.

The next apartment to be visited is called IL VESTIBOLO, a very small chamber, that, together with another to which it forms an approach, was built by Pius VI. The entrance is by an arched portal situated at an interval corresponding with the breadth of the gallery precisely opposite the arched portal by which the spectator enters from the Sala degli Animali, whence the view extends through both to a window at the extremity. In this window, looking upon a spacious balcony of travertino of considerable extent, that terminates the Belvedere apartments on the north, is to be observed a very beautiful vase of alabastro Cotognino, which was discovered near the church of S. Carlo in the Corso; it is prolate in form and in colour white streaked with very light pink, and is placed on a short column of verde antico to serve as a pedestal. Here also are to be seen a statue of Mercury, and another of Lucius Verus, also

two fine ancient candelabra, which were discovered in Adrian's villa at Tivoli.

From the vestibolo, a portal on the eastern side leads into a square, small, and exquisitely furnished apartment, called *GABINETTO*, whose vaulted ceiling is beautifully painted in oil by Domenico de Angelis, representing in a central picture the meeting of Bacchus with Ariadne; and in four surrounding compartments, Paris presenting to Venus the Golden Apple, Paris rejecting the Claims of Minerva, Venus and Adonis, and Diana and Endymion. The pavement is principally composed of a splendid piece of ancient mosaic, discovered at Adrian's villa at Tivoli, that covers a square space in the centre, and is surrounded by a mahogany balustrade, outside which the remainder is inlaid marble. The mosaic, surrounded by a border of grapes, vine-leaves, etc., is divided into four smaller squares, on three of which are represented ancient theatrical masks of various descriptions, whence the title "Cabinet of Masks" is given occasionally to the chamber; on the fourth square a rural scene with a shepherd, goats, etc. is delineated. At the base of the ceiling a frieze of bass-relief representing infants with festoons of fruit and flowers surrounds the whole apartment, and is supported by eight Corinthian columns and eight pilasters of alabaster with gilded capitals, planted, a pair of columns and a pair of pilasters at each of the angles, on pedestals of white marble. The walls in the intercolumniations as regards the upper portion are ornamented with ancient bass-reliefs, six in number, of which four represent the Labours of Hercules, and below are niches in which are placed several fine ancient statues; such as a Faun of rosso antico, found in Adrian's villa at Tivoli; a marble statue of a priest of Mithras, found near the Porta Portuensis, in a mutilated state, and restored in the character of Paris; a marble statue of Minerva, found in the villa of Cassius at Tivoli; a marble group of Ganymede and the Eagle; a statue of Adonis; a marble statue of a dancing Hour or Flora, found in Adrian's villa at Tivoli; a statue of Venus bathing, found near the source of the *Aqua Virginis*, and a marble statue of Diana. The room moreover is entirely surrounded by four low benches of porphyry supported on legs of gilded bronze, each bench extending the entire breadth of the area; and besides the objects of art

already noticed, there are also to be observed a large square tazza of rosso antico, and finally, an arm-chair of rosso antico, such as in former times the Popes were seated upon at their coronation in the presence of the cardinals. This interesting and extraordinary papal relique, in form like a library-chair with solid back and sides, and if not sculptured out of a single block, at all events entirely of rosso antico marble, is perforated in the seat with a circular aperture the size of the crown of a man's hat, with a rectangular portion in front, that gives to the whole outline the figure of the perpendicular section of a round short-necked bottle, or of a bomb-shell. With regard to the mysterious purpose to which this chair was intended to be applied there is no manner of doubt, whether or not there ever really was such a personage as Pope Joan, or whatever gave rise to the story, that in order to secure the throne of S. Peter from being intruded upon by a tenant of doubtful gender, and to obviate even the most remote possibility of such an occurrence, an effective precaution such as above referred to with relation to the chair in question was actually adopted in the middle ages; and on the occasion of a Pope's inauguration a portion of the ceremonial consisted in obliging the newly elected bishop to sit publicly in front of the portico of S. John Lateran on a chair of a similar description, called "*Sella Stercoraria*." This chair of rosso antico, called by the modern Italians "*Sedia forata*," is supposed to have been found near that Basilica, and bears at all events sculptured upon it the following epigraph such as is to be seen on numerous other objects in these chambers, that testifies it to have been a donation of Pius VI. to the museum, "*Munificentia Pii Sexti*." The following is the account given by Fleury of the election of Celestine III. in 1191, where the use of the "*Sella Stercoraria*" is alluded to :*—"Le Pape élu se prosterne devant l'autel pendant que l'on chante le *Te Deum* : puis les Cardinaux Evêques le conduisent à son siège derrière l'autel : là ils viennent à ses pieds, et il leur donne le baiser de paix. On le mène ensuite à une chaise de pierre posée devant le portique de la Basilique du Sauveur de Latran. Cette chaise étoit nommée dès lors '*Stercoraria*' parceque elle est percée au fond : mais l'ouverture est petite, et les anti-

* *Histoire Ecclésiastique*, vol. xv. page 525.

quaires jugent que c'étoit pour égouter l'eau, et que cette chaise servait à quelque bain."

Resuming now our western line of direction along the central portico of the Sala degli Animali, the apartment with which that portico communicates at the extremity is called the Sala delle Muse. The SALA DELLE MUSE, also built by Pius VI., consists of three separate compartments; at the entrance an arcade corresponding to the portico above mentioned, another similar arcade leading into the next apartment, and in the middle between both a spacious, lofty, octagonal chamber. With regard in the first place to the arcades, which are both alike, the ceiling is vaulted and lined with white stucco, the cornice is supported by columns, three on each side, of blue veined Carrara marble; and in the intercolumniations are planted marble statues and Hermes. Of the central octagonal chamber, the sides are unequal, that is to say, the northern and southern sides are the longest, the eastern and western sides next in length to the preceding, and the four remaining sides less than the latter in a considerable proportion. The ceiling is vaulted, and consists of a central circular division, whence eight other angular divisions radiate towards the base, all very beautifully painted in fresco by the Cavaliere Conca; the pavement, discovered near the ancient Lorium, is composed of ancient mosaic representing actors in stage costume, and in the middle a head of Medusa. The cornice is supported by sixteen ancient Corinthian columns of Carrara marble with capitals of the same material, which were found, as some say, at Adrian's villa at Tivoli; and upon the wall in niches sunk in the intercolumniations are placed nine ancient colossal statues of the Muses, from which the chamber derives its title, and seven ancient Hermes of the Grecian sages. In the intercolumniations also, above the statues and Hermes are engrafted ancient bass-reliefs, and above the bass-reliefs the remaining surface is painted in fresco. The statues and Hermes were found, with few exceptions, at the villa of Cassius at Tivoli, and among the bass-reliefs the following subjects are to be found represented, viz., a dance of Corybantes, two representations of the battle between the Centaurs and the Lapithæ, and Mercury receiving the infant Bacchus from the thigh of Jupiter.

The next apartment to the Sala delle Muse is the SALA

ROTONDA, which is circular, as the name implies. It was built by the architect Simonetti, under the auspices of Pius VI., and forms the last room of the suite in the western direction. The diameter of the area is 80 palms, or nearly $58\frac{1}{2}$ feet, and the ceiling, in the form of a flattened dome, is lined with coffers of white stucco, and surmounted in the middle by an ordinary modern skylight: it also contains a row of windows along the base, some of which are blocked up with masonry. The pavement is for the most part composed of a magnificent central circular disc of ancient mosaic, enclosed within a balustrade, and upon this mosaic pavement is placed the largest tazza of porphyry perhaps that ever was sculptured. The mosaic, with the exception of a portion of black and white border, dug up near Scrofano, was found among the ruins of the ancient baths at Otricoli; it consists of various coloured designs arranged in separate compartments, including a central figure of the head of Medusa, and on a double rim the battle of the Centaurs and the Lapithæ, together with a series of Tritons and dolphins. The tazza which stands in the middle is, as regards the form, circular, and of the ordinary description, but in size 47 feet 4 inches in circumference; sculptured as it is out of a single block of pure red porphyry and supported on legs of gilded bronze, its magnitude creates the most imposing effect imaginable. Outside the balustrade the pavement is composed of inlaid marble. The cornice is supported by fluted pilasters of stucco painted in imitation of Hymettian marble, and in the intercolumniations upon the circular periphery are eight spacious niches in a conchoidal form, with which the two portals in and out of the room correspond, forming over the entire circumference ten equidistant points altogether; the portals are, one by which we have entered from the Sala delle Muse, and the other on the left hand and at right angles leading to the next apartment, whither the southern line of progress commences along the western corridore of Bramante. With regard to the collection of ancient statues in this apartment, a colossal marble figure elevated on a lofty pedestal stands in every one of the eight niches, and in addition to these there is a range of colossal busts and Hermes planted below close to the wall upon the pavement, each supported on a low column of porphyry, of which especially the pair which flank the left-hand portal are

5 feet $4\frac{1}{2}$ inches in circumference. According to Nibby's account, the pair of Hermes on the right and on the left of the entrance are colossal masks, the former of Comedy and the latter of Tragedy, which were found at Adrian's villa at Tivoli in the ruins of the theatre. Thence follow, proceeding round the room to the right hand, a colossal head of Jupiter found at Otricoli, a colossal statue of Commodus in the character of Hercules, a colossal bust of the elder Faustina, wife of Antoninus Pius, Augustus in the habit of high priest about to perform sacrifice, a colossal head of Adrian found in his mausoleum, a colossal statue of Ceres, a colossal bust of Antinous found in Adrian's villa at Tivoli, a colossal statue of Antoninus Pius, and engrafted on its pedestal an ancient bass-relief of inferior execution representing the games of the Circus, a colossal head of Oceanus, a colossal statue of the Emperor Nerva, a colossal bust of Jupiter Serapis, on which the holes are visible whence the rays that have now disappeared issued, a colossal statue of Juno found on the Viminale hill, a colossal head of the Emperor Claudius encompassed with a civic crown of oak-leaves, found at Otricoli, a colossal statue of Juno Sospita clad in goat-skin and armour, a colossal bust of Julia Pia, a statue of Bacchus, and a colossal bust of Helvius Pertinax.

The next apartment with which the portal on the left-hand side of the entrance communicates is the "SALA A CROCE GRECA," of which the form is a Greek cross, as the title intimates. It was built under the auspices of Pius VI. by the architect of the last room, Simonetti, for the purpose of a principal vestibule and approach from the south along the western corridore of Bramante to the Belvedere apartments, which we have visited as it were in a reverse order; and it exhibits certainly, not less on account of ingenuity of contrivance than magnificence of design, an architectural chef-d'œuvre. The chamber, like the churches of a similar figure, is constructed upon a circular area in such a manner that the limbs of the cross are represented by the areas of four arches that support the domed ceiling, the surface of which in the present instance is lined with plain white stucco. The pavement is composed partly of inlaid marble and partly of ancient mosaic, of which the principal portion, enclosed by a balustrade

within a circular space in the middle, represents a head of Minerva surrounded by arabesque ornaments ; it was found in the ruins of Cicero's villa near Tusculum. With regard to the side walls included respectively within the supporting arches of the ceiling, the NORTHERN SIDE, by which we have entered from the Sala Rotonda, is principally occupied by the most magnificent portal in the Vatican, 26 by 13 palms, or 19 feet by 9 feet 6 inches, which are the dimensions of the enormous pair of *battants* or folding-doors formed, if not of mahogany, of dark-coloured wood relieved with ornaments of gilded bronze. The jambs and lintel are of highly polished red oriental granite flanked by a pair of colossal statues of Egyptian deities, found at Adrian's villa at Tivoli, of the same material, as are also short columns that sustain them, resting on a double plinth of white and of bigio marble : the statues bear on their heads vases of red granite, and being thus elevated and made to serve the purpose of Caryatides, support a broad and deep entablature of red granite also. Upon the cornice of the entablature are placed a pair of fine vases of the same material, and upon the frieze appears in raised capital letters of gilded bronze the simple epigraph "Museum Pium." Upon the wall above, in the middle, is engrafted an ancient marble bass-relief representing the combat of gladiators with wild beasts. The WESTERN SIDE contains, besides several ancient statues in niches and busts placed on brackets, a spacious window. The EASTERN SIDE contains also several statues in niches and busts on brackets, and below appears the glass door communicating with the *Museo Attico*, in the description of which the door in question, which serves to mark the point whither we had arrived previously, was referred to page 238. The SOUTHERN SIDE is exclusively occupied by the GRAND PRINCIPAL STAIRCASE, leading above and below by descending and ascending flights of steps. The principal central flight in the first place descends to the western corridore of Bramante, whence a vestibule at the extremity, referred to page 227, serves as the approach. The steps are twenty-three in number and of Carrara marble, of which material, sculptured in bass-relief, is the cornice of the balustrade on both sides ; the balusters are of bronze and of Carrara marble alternately, the latter serving as pedestals of granite columns which support

the ascending flights on the right and on the left. At the bottom is the glass-door leading to the library, whither we had arrived, page 227, and through which hence appears the long, straight, interminable-looking vista along the corridore. On each side of the central descending flight are the ascending branches which meet above in a balcony that communicates with the apartments of the upper story, which balcony is protected by a balustrade of white marble, on whose cornice is placed in the middle an object that, seen from below, appears to much advantage, a beautiful marble vase, flanked by a pair of small columns of rare black porphyry. The ascending flights, of which the first consists of thirty-five steps, are of Carrara marble, and in two series, furnished with balustrade and granite columns similar to those before mentioned.

With regard to the valuable objects of antiquity preserved in this apartment, those to be observed, in the first place, upon the pavement are, close to the wall on the western side, the sarcophagus of S. Costantia, daughter of Constantine, which was discovered in the mausoleum built by that emperor,* on the road leading from the Porta Pia, the ancient Via Nomentana. This splendid receptacle, which in its area, an oblong approaching to a square and in height lofty, bears a nearer resemblance in form to a Highland shepherd's hut than to an ordinary sarcophagus, and in cubic dimensions exceeds, with very few exceptions, all other sarcophagi to be seen in Rome more than double, is sculptured out of a single block of porphyry and its lid out of another, the latter in the shape of an obtuse angled ridge slanting downwards like a roof. Both body and lid are covered with bass-relief of very superior style, representing the picture of a vintage with bunches of grapes and foliage, interspersed here and there with human figures, which emblematical allusion to our Saviour and Christianity under the typical figure of the vine was similarly adopted by the early Christians in frequent instances and continued even so late as the fifteenth century, as was noticed in the description of a tomb of a cardinal in the church of S. Clemente.† The whole surface of the sculpture is very highly polished, and the appearance of the object altogether so new-looking and lustrous that the effect produced by time, even though it has

* See page 14.

† See vol. ii. page 336.

already been in existence fifteen centuries and upwards, is absolutely imperceptible. On the eastern side of the room, near the glass-door of the Museo Attico, is the sarcophagus of S. Helena, mother of Constantine, which was discovered in the mausoleum of the empress,* called the Tor Pignattara, two miles outside the Porta Maggiore. This sarcophagus, though in size somewhat larger, is precisely similar to the other in form and material; and it is also covered with bass-relief sculpture, but the subject, instead of representing the Christian symbol of the vine, is a battle piece, with soldiers, captives, slaves, &c. It is elevated, as is the other also, on a low pedestal of marble supported by four crouching figures of wolves of white marble, which, with heads askant, and growling as it were under the burden, protrude from under the four angles, and in consequence of the contrast of the pure white with the colour of the porphyry are the more conspicuous. Finally, flanking the descending flight of the principal staircase are a pair of sphinxes of red granite, which were found buried in the piazza of S. Peter's.

With regard to the several objects contained upon the walls in niches and on brackets, the following is the account of Nibby, beginning on the right hand from the entrance, namely: a nude statue of Augustus that formerly belonged to the Palazzo Verospi; a black marble statue of an Egyptian deity found at Tivoli; a nude statue above the size of nature of Lucius Verus, found at Otricoli, the latter placed upon an ancient bracket ornamented with two swans in bass-relief; a statue of a Muse in a seated posture, supposed to have belonged to the ancient theatre at Otricoli; a black marble statue of an Egyptian deity found at Tivoli; a copy of the Venus of Cnidos by Praxiteles; a bass-relief engrafted on the wall representing three Muses; another representing two children and two lions' heads; a statue of the muse Erato with a lyre; another bass-relief of three Muses; a statue of black granite of an Egyptian deity, which was found at Tivoli; a statue of a Muse seated and holding in her hand a tibia; a statue of a female veiled. An inscription engrafted on the wall, relating to the Baths of S. Helena, supposed to have been situated in the neighbourhood of the Horti Variani on the Esquiline,

* See page 17.

which inscription, placed immediately above S. Helena's sarcophagus, is, perhaps, the only existing evidence of the baths in question. A nude male figure; another colossal statue represented in the act of haranguing an audience, found at Otricoli; a statue of black granite of an Egyptian deity found at Tivoli; and the statue of a male figure veiled and wearing the toga, found at Otricoli.

Ascending the western branch of the principal staircase there is a door on the right-hand side upon the landing leading to an apartment called the Camera della Biga. The CAMERA DELLA BIGA, in addition to the preceding apartments, was also built by Pius VI., who employed the architect Simonetti in its construction. It is a small circular chamber, of which the ceiling is a flat dome lined with coffers of white stucco and surmounted by a lantern cupola. The pavement is composed of inlaid marble, and in the middle is placed the object from which the room derives its title, a model of the natural size of an ancient chariot and a pair of horses of white marble; a portion of the chariot is said to be ancient, and to have been discovered in the neighbourhood of Rome, though it is difficult to determine which part, if any, is original, and the whole group has the appearance of being the performance of modern artists. The vehicle, a correct representation of an ancient racing chariot, and so small that there is barely sufficient room for a man to stand in it, is elevated on a block of white marble, whose surface is made rugged and uneven to imitate the ground. Planted on this substructure, which rests on an enormous slab of verde antico, the horses, small barbs in figure and replete with life and vigorous action, immediately front the spectator as he enters the apartment. The cornice is supported by eight fluted Corinthian half-columns of white marble, and in the intercolumniations are a range of niches containing ancient statues, in addition to which, others on pedestals are planted on the ground, as are also four ancient sarcophagi of white marble. The lower portion of the wall is lined with a dado of Carrara marble. With regard to the ancient marble statues contained in this apartment, beginning towards the right hand and taking the whole circuit, Nibby's account is as follows, namely: A statue of Perseus; a statue which, notwithstanding that the name of Sardanapalus is inscribed upon

it in ancient characters, is supposed to represent a bearded Bacchus ; a statue of Bacchus of excellent sculpture ; a nude statue of Alcibiades, the foot resting upon a helmet ; the statue of a male figure veiled and covered with rich and elegant drapery about to perform sacrifice ; a nude statue of Apollo holding a lyre ; a statue of a Discobolus ; a statue of a Greek warrior wearing a chlamys ; a statue, copy of the Discobolus of Myron, found on the Appian Way, of which original, another marble copy is to be seen in the Palazzo Massimi ;* a statue of a charioteer of the Circus ; and an ancient copy of the Apollo Sauroctonos of Praxiteles.

After completing the ascent of the principal staircase and arriving in the balcony overlooking the Sala a Croce Greca, there is to be observed immediately opposite the vase, flanked with a pair of columns of black porphyry before referred to, the door of glass and iron grating leading to the Gallery of Candelabra ; and from the eastern extremity of the balcony an additional flight of fifteen steps ascends in a northern direction to a suite of apartments called the MUSEO ETRUSCO, and also, in consequence of the whole collection of Etruscan objects contained in them having been formed by Gregory XVI., "MUSEO GREGORIANO." The steps are of Carrara marble, and the balustrade and columns similar to the preceding, with the exception that the columns instead of being granite are breccia corallina ; the apartments stretching from west to east across the cortile of Bramante, lie consequently immediately over rooms which we have already visited. Admittance to the Museo Gregoriano is not to be obtained at any time without a special permission from the maggior duomo, who, at all events through the application of the British consul, or occasionally even on personal application at his official residence in the Cortile di S. Damaso, issues, generally after two or three days' interval, a gratuitous order, available for at least five persons, that enables the visitor to enter the museum between the hours of 14 and 20 of the clock, with the exception of saints' days, Saturdays, when the rooms are peremptorily closed to be put in order, and Mondays and Thursdays during the hours of general gratuitous admittance of the public to the Vatican. It is to be particularly remembered with regard to the latter

* See vol. i. p. 382.

restriction that, provided the bearer, unacquainted with the regulation in question, arrives perchance half, or even only a quarter of an hour before the doors are thrown open, he is rigorously ejected the very instant the period arrives, and loses all future benefit of the privilege he has obtained.

The origin of the present museum is entirely to be attributed to Gregory XVI., who, stimulated by the interest that had been excited generally by recent discoveries of sepulchral reliques among the cities of the Etruscan League, and availing himself of his cognizance of various private collections that existed in Rome and other places of the Papal States of objects plundered from the tombs, made several liberal purchases in the beginning, and so commenced the formation of a nucleus, which, since considerably increased by various contributions, has now become the most splendid assortment in existence of articles of household furniture, personal ornament, military equipment, and funeral obsequies of an ancient people who existed long before the days of Rome and Romulus, and of whom very little knowledge has been acquired even to the present day farther than such as may be gathered by a patient investigation of the testimony here afforded by the objects in question. With regard, however, to giving any adequate description of these objects, to do which were the exclusive province of the professed antiquary, not only do I feel a conscious incapability to do justice to the subject under any circumstances, but in consequence of the rigorous prohibition of the use of pencil and note-book, having been compelled entirely to trust to memory, until at the earliest possible opportunity after quitting the spot I committed the following memoranda to paper, I cannot pretend to do any more than briefly recapitulate a few of the leading articles that most attracted my attention. In the first place, immediately within the entrance, are two or three long spacious rooms exclusively appropriated to articles of terra cotta, that is to say, with very few exceptions ancient Etruscan vases. Among the excepted articles may be mentioned a very beautiful statue as large as life of Mercury, red and fresh in appearance as a new chimney-pot; another small but exquisitely proportioned statue, supposed to be of Adonis; a few bass-reliefs, and three or four sarcophagi. The Etruscan

vases, which are arranged along the rooms on both sides on shelves, and are said to amount altogether in number to one thousand pieces, comprise the most abundant variety of all manner of descriptions calculated to indicate to the learned in such matters the various periods of their manufacture; and here accordingly are to be seen those formed of light yellow clay and painted in figures of various colours; others of red clay painted with human figures and animals in a lighter or a darker shade of the same colour; others of red clay painted with black figures; others with red figures on a black ground; others with black figures in bass-relief on a black ground; and, finally, others with red figures in bass-relief on a red ground. Of all these vases, walking at a slow pace and looking to the right and left along the extensive avenue, one in particular was pointed out to me by the custode (a functionary who by the way is zealously alert in the preventing the use of the note-book, and whose Bardolph nose, an index as it were, as well of his inquisitorial office as of a particularly fiery temperament, is continually at the visitor's elbow), on which were painted the figures of women going to and from the fountain with vases on their heads formed like the one in question, that is to say, circular at the bottom, bulging gradually towards the top and then contracting suddenly; where it was to be observed that the manner of carrying the vessel on the head when full and when empty was, when full perpendicularly, and when empty slantingly, precisely as is practised by the Roman women with vessels nearly of the same shape now-a-days. Among the vases there was one vessel of considerably smaller size, intended apparently for the purpose of holding wine or other liquids, formed in a peculiarly graceful shape like a double cruet, of which each of the two partitions might hold a quart or thereabouts. The body, divided in the middle, was in the form of a duck as it lies on the water, the breast ribbed or fasciculated; and the double neck was surmounted by the two heads of a dromedary, at the top of each of which was planted a crown for a stopper.

Next to the rooms containing the vases are two spacious chambers, oblong in area, and proportionably lofty, of which the walls are furnished with paintings copied from the walls of

various Etruscan tombs, objects that have been gathered at extraordinary cost and labour from the sites of many different Etruscan cities, spread over a vast extent of territory, and are here reproduced and brought together on a uniform surface, so as to be readily comprehended by a single glance of the spectator.

Next to these two rooms is one very large apartment which comprises the principal museum, and in the middle of it are some of the most beautiful objects in the collection, principally articles of female ornament, arranged after the manner of bijouterie in a jeweller's shop, and to such a degree of profusion in number, that the space of an entire morning were barely sufficient time to examine them accurately. Here a most numerous assortment of exquisitely beautiful specimens of early Etruscan art are concentrated, and placed in the most convenient position imaginable to be viewed by numerous spectators at the same time, by means of an octagonal table covered with glass frames, from the middle of which rises an octagonal prism covered with glass frames also, so that as the table revolves on a pivot horizontally, the horizontal frames on its surface and the perpendicular frames that form the sides of the prism appear in succession to the persons whose seats are arranged around. Here are to be seen the superb chaplets, tiaras, wreaths, bands, or fillets, whatever be their proper denomination, and whether or not worn by the Etruscan priests or priestesses I leave to the antiquaries to determine, articles at all events intended to be worn on the head, in breadth the measure of one's hand, or broader, and formed apparently of the purest virgin gold, wrought in fillagree, or with the leaves of the vine, myrtle, or olive. One that I remarked particularly was ornamented with oak leaves, each leaf the exact resemblance of nature even to the minutest fibres, and the mass was overlaid one leaf upon another, like the feathers at the root of a peacock's tail, to a considerable thickness. There were also a great variety of other elegant simple patterns, such as might be applied with excellently good effect to a modern female head-dress, and such, no doubt, as furnished the type originally of the female ornament at present in use among the women in Friesland, namely, a broad plate the same size and shape, of gold, or gilded, worn round the forehead and covered with a

rich cap of lace, which very becoming costume, generally adopted in that country, it is much to be wondered at has never found its way to metropolitan circles. In addition to the above there was one male ornament of very extraordinary size, an entire cuirass or ancient breastplate of pure gold ornamented with bullæ, and embossed figures in great variety. There were also very many different sorts of bracelets and armlets, of pure gold, some made in the shape of a serpent, and in other fanciful forms, such for the most part as those worn at the present day, and consequently specimens of the exquisite taste of the original inventors that have stood the test of more generations than can be precisely stated. Finger-rings also, and brooches such as differ very little from those of modern manufacture, are to be seen here in extreme profusion, and of the latter it may be observed universally that, allowing for a slight variation in the application of the principle, the fastening was precisely the same in the days of the Etruscans as it is at present: the ancient brooch in fact invariably consists of a pin and a hook that secures the latter at its extremity as now-a-days, with the difference only that in the instances where the implement was intended to bind together heavy drapery, and a stronger hold was therefore necessary, a cylinder half an inch in breadth or thereabouts was substituted for the hook; which alteration after all is nothing more than increasing the breadth of the hook in the required proportion. Placed in various parts of this apartment are several ancient Etruscan bronze statues, bronze busts, sacred implements employed at sacrifices, and implements used for ordinary culinary purposes. One splendid relique, worthy of particular observation, is a war chariot, of which the body is formed of wood covered with thin plates of bronze: the whole, including the wheels, with naves, spokes, and fellies, is generally allowed to be a genuine relique of antiquity, and such as precisely calls to mind the vehicles described in Homer. In form it corresponds with the marble model in the Camera della Biga, and though there are numerous fractures and restorations, the originality of a very considerable portion appears indisputable. Among the statues is to be observed one begirt with highly wrought armour, and another of a youth wearing the bulla, such as, shedding its ill-omened lustre from the shoulder of Turnus, and recog-

nised on the gorgeous belt of the vanquished Pallas by Æneas, the latter instantly wreaked his retributive vengeance on the leader of the Rutuli. Finally there is one interesting object relating to ancient funeral rites that ought by no means to be omitted, that is to say an iron frame or trestle, not differing very much in appearance from a modern iron bedstead, which was used for the purpose of supporting the body when laid upon the funeral pile, covered by a shroud of asbestos, such as is to be seen preserved in the library.* The frame, which is of adequate dimensions for a human body, covered by thin plates of iron that cross each other diagonally, and elevated from the ground by legs about ten inches in height, is raised upon the portion of the surface where the head is intended to be placed after the fashion of a pillow, in order to allow the corpse to repose upon it gracefully.

The various objects above referred to, and innumerable others contained in these apartments, are brought together before the view of the spectator so effectively, and the classification is so complete in every particular, that of all the items of Etruscan antiquity that have yet been discovered, specimens of almost every individual thing are to be found comprehended in the collection; and to complete all, and in order that nothing may remain wanting to satiate the curiosity of the visitor, there is to be seen in a small adjoining apartment, or rather in an apartment an open appendage to the one last described, an accurate model of an Etruscan tomb constructed with large blocks of travertino of the real dimensions, after an original model. This perfect picture of reality, which may be viewed within and without with equal advantage, is furnished with a portal of which the jambs incline inwards towards the top, like the doors of the ancient Egyptians, and it is covered with a roof composed of thick slabs of travertino overlapping like tiles, and slanting downwards at a very small angle, not like an ordinary roof from an angular line at the apex, but from a transom of travertino about two feet in breadth laid longitudinally along the top. In the interior, the space is about sufficient to contain two sarcophagi, such as, formed of rough travertino, are placed there on the ground. With the exception of the transom in the centre of the roof which in the inside is painted in small dif-

* See page 226.

ferent coloured squares, the walls and ceiling are void of all manner of decoration.

The GALLERIA DEI CANDELABRI, of which the entrance from the balcony overlooking the Sala a Croce Greca was just now referred to, was also constructed by the architect Simonetti under the auspices of Pius VI. It is a magnificently long chamber, a gallery as the name indicates, and forms a portion of the upper story of the corridor of Bramante above the gallery belonging to the library which we have visited already. Here, immediately opposite the door of glass and iron grating, through which a partial view of the vista of the Galleria is seen from the Sala a Croce Greca below to much advantage, the vase before mentioned, prolate in shape and formed of a species of black and white marble resembling granite, called bianco e nero tigrato, stands planted on a pedestal of white marble sculptured in bass-relief. This magnificent chamber, of which the ceiling is a plain vault of white stucco and the pavement composed of ordinary red tiles, is in length altogether perhaps one-third of the entire corridor of Bramante, and divided into six compartments by means of five central arches and five pairs of flanking rectangular portals, in such a manner that the eye of the spectator ranges from end to end along three distinct parallel vistas. Each of the arches is supported by a pair of columns of fine marble, of which the pair nearest the entrance are of a description before referred to in the library, marked with stripes of brown, like alabaster, of which the quarries at Civita Vecchia, wrought in the time of Pius VI., are now exhausted; the remaining four pairs are of bigio, that display here and there a curious variety and are tinged in some places with yellow. The various objects of ancient and modern art that are preserved here, consisting principally, according to the title of the chamber, of candelabra, ancient or sculptured by modern artists, after an ancient model, are arranged with exquisitely fine effect from one extremity to the other, so that the most beautiful of the candelabra being placed in the rectangular portals occupy the most prominent position, and the remainder, consisting of statues, Egyptian idols, tazze, and pieces of sculpture of various descriptions, are planted at regular intervals, and complete a superb avenue, forming altogether the most splendid coup d'œil perhaps to be seen in the Vatican.

The apartment after all is to be viewed rather with regard to the profusion and gorgeous quality of its contents, and the extraordinary variety of the material of which many of the articles are composed, than on account of their intrinsic merit and value, by far the greater portion in fact are modern, and though of genuine objects of antiquity there are not a few, these among a series amounting to many hundreds in number, I cannot attempt to enumerate. Among the ancient objects, however, those to which the attention of the visitor is principally directed by the custode were presented to the museum by the Duchess of Chablais, and are contained in the third compartment, including a triple Hermes of Bacchus, two statues of Bacchus, one statue of a Bacchante, another incognito, a curious specimen of the ancient mosaic pavement of a triclinium or of a kitchen, on which fish, a fowl, vegetables and dates are represented, which latter object was found in the ruins of the villa of Munatia Procula, near the Tor Marancio, on the Via Ardeatina; and finally, engrafted on the wall, eight ancient painted figures of Fauns and Bacchantes. With regard to the extraordinary variety of material of which the several articles in this gallery are composed, it may not be amiss, with reference to the very numerous specimens of the most rare and valuable marble, porphyry, and granite, to cite a few of the items identified by numbers affixed to the objects, as cited by Corsi,* viz., No. 1494, a vase of very rare diaspro lisimacho. No. 1367, an Egyptian idol of breccia bigia a seme santo. No. 1364, an Egyptian idol of Palombino marble. No. 1385, a statue of coffee-coloured basalt. No. 1575, a fragment of a column of breccia di Aleppo. No. 1353, a vase of green serpentine with grey crystals, and an Egyptian idol of black granite striped with red. No. 1352, an Egyptian idol of green and white granite. No. 1338, an Egyptian idol of very rare Augustan serpentine. No. 1376, a vase of dark green granite streaked with light green. No. 1526, a fragment of a column of reddish grey porphyry with white crystals. No. 1320, an Egyptian idol of black granite with red crystals. No. 1321, a vase of alabastro a giaccione. No. 1631, a tripod of alabastro sardonico. No. 1508, two vases of extremely rare black serpentine with grey crystals. No. 1541, a vase of ala-

* 'Trattato delle Pietre Antiche,' pp. 384, 385.

bastro a onice. No. 1507, a vase of breccia verde di Egitto, striped with white. No. 1525, a vase of alabastro pomellato. No. 1699, a vase of striped alabaster. No. 1600, a vase of veined alabastro cotognino. No. 1508, a vase of extremely rare red and white granite. No. 1178, a vase of Palombino marble. Nos. 1520 and 1618, two vases of serpentina granitata. No. 1394, a vase of alabastro a tartaruga. No. 1709, a vase of extremely rare green and grey granite. No. 1393, a tazza of extremely rare granito rosso minuto. No. 1639, a vase of rare green and white flowered granite. Nos. 1389 and 1426, two vases of rare green and white speckled granite. Nos. 1534 and 1606, two vases of rare green and white granito brecciato. No. 1431, a vase of alabastro a rosa. No. 1649, a tazza of green serpentine. No. 1516, a tazza of black porphyry. No. 1518, a vase of red and black speckled granite.

At the extremity of the Galleria dei Candelabri is a glass and iron grated door communicating with another long gallery, in length about equal to the other, in the same straight line, called Galleria dei Arazzi. The GALLERIA DEI ARAZZI was originally constructed by Pius VII. after the designs of the architect Pasquale Belli, for the purpose of a picture-gallery, and for the reception especially of those pictures which were carried away from Rome during the French Revolution and returned at the end of the war. A collection of pictures was accordingly formed here in the year 1815 under the direction of the Baron Camuccini, and these were subsequently increased in number by Leo XII., Pius VIII., and Gregory XVI.; but the latter pontiff, thinking proper to alter the arrangement, removed the pictures to other rooms adjoining, and caused the celebrated tapestries of Raphael and others of Roman manufacture to be brought hither instead; from which tapestries or "*Arazzi*" the present title is derived. The Galleria dei Arazzi not being occupied by beautiful objects of art like the Galleria dei Candelabri, but containing no other ornaments of furniture than the tapestries that line the walls, is decorated accordingly in a superior style as regards the vaulted ceiling, which, instead of being lined with plain white stucco like the other, is painted in chiaro oscuro; and the pavement, instead of ordinary red tiles, is composed of inlaid marble that over

the whole broad extensive surface reflects a brilliant polish. The gallery is divided, like the gallery preceding, into three compartments by two central arches and two pairs of flanking rectangular portals, so as to exhibit three distinct parallel vistas ; here however each of the arches is supported on a pair of columns of porphyry, which formerly belonged to the high altar of the church of S. Bartolomeo in the island of the Tiber, and were removed hither by Pius VII. Moreover the jambs and lintel of the portal by which we have entered are composed of giallo di Sienna marble, surmounted by an architrave of verde antico ; and above the architrave an entablature of Carrara stretches from side wall to side wall supported on a pair of columns of verde antico, with torus and plinth of white marble, elevated on pedestals of Porta Santa with a base of Africano. There is also at the farther extremity a portal similar to the preceding, with the exception that there is no door of glass and iron grating, and that the jambs are lined in the inner part with Porta Santa, instead of being entirely giallo di Sienna marble like the others. On the western side of the apartment the walls are lined with plain stucco, and contain a row of windows whence a copious light falls on the tapestries, which are spread on the eastern wall exclusively. Which or how many of these tapestries are really those of Raphael, or of Raphael's scholars, or the produce of the Roman manufactory at the Hospital of S. Michele, I will not pretend to say ; for not only on account of the objects being among those of most common resort to all classes of visitors, and consequently generally known to the public, was I the less inclined to pay attention to the subject, but the question of authenticity is not a little dubious, and they are mingled together in a very unaccountable manner, insomuch that the present apartment, called the Gallery of Tapestries, *par excellence*, is principally occupied by those of modern manufacture, while some of the best are not to be seen here at all, but are said to be contained in another gallery which will be described presently. The tapestries of Raphael called "Arazzi," from the name of the town of Arras in Flanders, where they were manufactured, were originally produced in two series, of which the first, eleven in number, were designed by Raphael himself, and furnished to Leo X. for the decoration of the Sixtine chapel ; subsequently,

the second series of thirteen appeared, which latter, in consequence of being considerably inferior in style to the first, are generally attributed to Raphael's scholars. All, however, when Rome was sacked by the Imperialists in 1527, were included in the enemy's spoils and carried away, and notwithstanding that a restoration of the stolen property to a greater or less extent was made about 30 years afterwards, some were lost irretrievably. Another signal fatality happened in 1798, when these celebrated works of art were once more ripped from the walls by the French, and removed to Paris, whence ultimately, after various casualties, they were recovered, with the exception of one only it is said, if indeed those so recovered are identically the same that were lost,—by Pius VII. Considering therefore the circumstances under which the tapestries are here exhibited, and allowing for the various vicissitudes, in the course of which, seven as is very well known of the first and best series, whatever may have been the fate of the remainder, have found their way to England, and are now at the palace at Hampton Court, the eye of an experienced connoisseur is especially requisite to determine the merits of the individual pieces, which at all events in their present condition, though farther can hardly be ventured to be affirmed by an ordinary observer, are in excellent preservation, and have a grand and imposing appearance. To proceed, however, to those which remain to be visited, we must pass through the open portal at the extremity of the Galleria dei Arazzi, into another gallery called Galleria delle Carte Geografici.

The GALLERIA DELLE CARTE GEOGRAFICI is a farther continuation of the Corridor of Bramante, in the same straight line as the other, and at the same time it preserves through the open portal above referred to an otherwise unbroken vista. The ceiling is vaulted, and to the extent of about two-thirds of the length is painted in fresco by Zuccari in an arabesque pattern and in brilliant colours that exhibit very delicate figures relieved by the clear white ground to great advantage; the remaining portion of the vault is painted in an ordinary manner in imitation of coffers. The pavement belonging to the former portion is composed of red and of yellow tiles, and that belonging to the latter portion of ordinary red tiles; and along the whole length are arranged on both sides a row of marble

Hermes, and in the intermediate spaces benches for the convenience of visitors. The walls of the hither portion right and left are covered with maps or rather geographical charts on which the various lines and points are delineated on an extremely large scale in fresco. Such as they are they were executed about the year 1581, in the reign of Gregory XIII, by a Dominican friar, Ignazio Dante, the same who painted other charts of a similar description before referred to in the upper range of Raphael's Loggie. They are in fact uncouth topographical sketches of the Campagna in the neighbourhood of Rome, including churches and other buildings, even trees occasionally. Of the farther portion of the gallery the walls are covered with the tapestries above referred to, including, though the title of the apartment bears no reference to tapestries whatever, some of the best of the first series of Raphael.

At the extremity of the Galleria delle Carte Geografici there is an open portal that communicates with a small VESTIBULE, to which is annexed, on the eastern side, a suite of apartments in which the pictures that were removed by Gregory XVI. from the Galleria dei Arazzi are now deposited, commonly known collectively by the title of the Picture Gallery; and on the western side are the Pope's private apartments. The area of this chamber, which terminates the corridor of Bramante, is octagonal, and the ceiling, in the form of an oval dome, is painted in fresco. The cornice is of Carrara marble, and supported at the eight angles by pilasters of the same material planted on a dado sheathed with marble of various sorts. From the adjoining private apartments, where the Pope occasionally gives audience to his Protestant visitors, there is also a private entrance to the Sixtine Chapel, and to the SS. Sagramento Chapel in S. Peter's.

As I had once the honour of being presented to the late Gregory XVI. in these apartments, and as our arrival at the present spot consequently brings the circumstance within the course of the narrative, I may as well here give a brief account of the formality of a Papal reception, which ceremony, as no duly acknowledged diplomatic relation existed between the two governments at the time in question, was accomplished, by those English visitors desirous of being introduced to his Holiness, through the medium of the Hanoverian ambassador.

The kindness, however, of the late very worthy President of the English College procured for me the required privilege by special favour, and accordingly I accompanied him alone one morning to the Vatican, where, after driving under the archway at the south-west angle of the rectangular piazza, and arriving in the apartments above referred to by a route I am unable to explain, we found ourselves, together with three or four other persons who had arrived previously, in an antechamber, and after remaining there a very few minutes we were summoned to the presence of his Holiness, who, in the apartment next adjoining the antechamber, was standing alone in the middle of the room. A venerable figure, apparently far turned of seventy, and of a robust temperament, his complexion was florid, the expression of countenance benevolent, and he wore the ordinary costume of a friar, a robe of plain white camlet, with a rosary of large beads hanging on his neck; in fact, he exhibited on his person, as far as I perceived, no other remarkable exponent of the Papal dignity than on his feet slippers of scarlet cloth embroidered with a cross in gold. The President of the English College, who, dressed in a long purple robe that reached to his ankles, first entered the apartment, immediately on approaching the Pope knelt down on both knees, and resting both the palms of his hands on the ground in front kissed the cross on the slipper of the Pope's right foot, which the Pope, according, as it would appear, to the etiquette of condescension invariably practised on such occasions, raised for the purpose in such a manner that the heel was elevated close to the other knee; he stood meanwhile firmly and steadily for some seconds on one leg alone, without the help of a stick or any support whatever. When the ceremony was performed by the President, and others had followed his example precisely in the same manner, the Pope shook hands very cordially with all his visitors, and particularly when it came to my turn to attract his attention, entered very affably for a good while into conversation. Beginning by asking a few questions, to which I replied briefly, he immediately proceeded, in the style of a simple-minded, good-natured, garrulous old gentleman, desirous of making himself agreeable to his company, to talk himself incessantly, and he related various anecdotes and *jeux de mots*, at all of which,

when he had concluded one and before he began another, he laughed very loud and heartily, especially at one joke that he made himself, where he characterized, he said, the English Reform Bill as a "*Billa biliosa*;" and again another joke, his own reply, "*Volete far salada della Papa*," to two of the Papal doctors, one of whom, during the visitation of the cholera, recommended him to rub his body all over with oil, while the other prescribed a similar use of vinegar. Understanding no other language than his own native Italian, which he spoke with a soft Venetian accent, his delivery, though voluble, was exceedingly distinct, while, as if apparently he were over anxious to make himself intelligible, and doubtful whether I clearly understood what he was saying, he would stop for a moment every now and then, and turning round to the President whisper interrogatively in his ear the words "*S' intende?*" and then, on receiving from the President the affirmative reply "*Santo Padre, si*," he would talk on again as glibly as before. His Holiness, all the time we were in his presence, which was more than a quarter of an hour, continued, without a moment's relaxation, to address himself to his hearers in the same familiar tone and with the most kind, courteous bearing, as if he were cheerfully availing himself, as well he might, of the opportunity afforded by our presence of a few moments' relief from the incessant routine of duty imposed on him by the inexhaustible list of irksome ceremonies provided for almost every hour in the day by the almanac; whereby the supreme pontiff, whatever the prestige of power and earthly dignity be worth, leads a life of bitter slavery, and is actually compelled even to eat his meals in solitude. Bigoted though he certainly was in all that related to the spiritual administration of the affairs of the Roman Church, I think I never in my life saw a more unsophisticated person in his private capacity than poor old Gregory XVI., who departed from the world nothing more nor less than a simple friar at heart, such as he was bred and educated. When called to his final account, not long after the above interview, while his courtier cardinals were anxiously exhorting him to conceal for political purposes the alarming state of his health from the Roman public, his last words at all events, eloquently expressive of a mind wandering among his early haunts on the Cœlian, were

replete with humility. "Per Dio lasciate me!" exclaimed the moribund old man; "voglio morire da frate, non da Sovrano."

Leaving now the vestibule by the portal on the eastern side we enter a suite of four apartments lying in a direction from west to east across the Cortile of Bramante, and above the rooms attached to the Vatican Library which we have already visited. These are the rooms called *par excellence* the PICTURE GALLERY, which contain the pictures transferred from the Galleria dei Arazzi and others, amounting altogether to a small collection hardly exceeding fifty in number, though comprising several chefs-d'œuvre of the principal masters, among which the Transfiguration by Raphael, and the Last Communion of S. Jerome by Domenichino, both of colossal size, are to be noticed particularly. There is also to be observed here a fresco picture by Melozzo da Forli, originally painted on the wall of the old library in the Lateran Palace, representing Sixtus IV. in the audience chamber surrounded by his cardinals and officers of state, which was transferred from its former position to canvas by the process adopted of late years, and removed hither under the auspices of Leo XII. It is of extraordinarily large dimensions, and occupies a place in its frame among the oil paintings. As these pictures particularly are the first objects in the Vatican with which visitors on their arrival in Rome become acquainted, and are consequently known to the public universally, I will only observe, that they are seen to greater advantage on the days when the chambers are thrown open to the public than by making special application to the custode in the intermediate period, inasmuch as on the latter occasions the rooms are almost invariably occupied by the elevated platforms of artists, which deprive the spectator to a very considerable extent of the advantages of light and position.

From these four rooms, which run one into another through open portals, the suite towards the eastern corridor is continued by four others, similarly constructed, called CAMERE DI RAFFAELE, which latter lie immediately above those called the Appartamento Borgia, which we have visited already. The ceiling of the FIRST of these four rooms, called CAMERA DELL' INCENDIO DI BORGO, is vaulted, and divided in several com-

partments, with ornaments of *chiaro oscuro* on a golden ground, in the intermediate spaces; and the four principal circular fresco paintings which appear here, under circumstances that will be presently referred to, including a representation of the *Padre Eterno*, of our Saviour, angels, apostles, saints, &c., are by Pietro Perugino. On one of the side walls is the celebrated picture from which the room derives its title, painted the greater portion by Raphael himself, and the remainder by Giulio Romano and others of his scholars, representing the terrible conflagration that, in the year 847, a few years previous to the enclosure of the Leonine city, destroyed a great portion of the Trastevere suburb, then called the Borgo, inhabited by the Saxons. On which occasion it is related by the traditions of the Roman Church, and commemorated by the picture in question, that, by a signal miracle, in consequence of the elevation of the Cross by Leo IV., the progress of the flames was arrested. One of the principal groups, attributed to the pencil of Giulio Romano, by a caprice of taste singularly contrasted with the sacred character of the picture, appears to be borrowed from the siege of Troy, and comprises the four figures of Æneas, Anchises, Ascanius, and Creusa. The picture on the wall, opposite the preceding, represents the Justification of Leo III. in the presence of Charlemagne, where Leo, surrounded by his archbishops and cardinals, attests the falsehood of the imputations laid upon him by virtue of the Holy Sacrament. The picture on the third wall is painted by Giovanni da Udine, and represents the victory of Leo IV. and his allies in the year 849, over the Saracens, off the sea-port of Ostia. The picture on the fourth wall is painted by Pierino del Vaga, and represents the coronation of Charlemagne by Leo III., in the old Basilica of S. Peter's. The SECOND ROOM is called CAMERA DEL DISPUTA DEL SS. SAGRAMENTO. The vaulted ceiling, like the other, is divided in several compartments, and in the intermediate spaces ornamented in *chiaro oscuro* on a golden ground. The central picture, in form octagonal, comprises a group of infant angels which support the Papal arms; and in the surrounding ones, which are circular, are represented various personifications of Philosophy, Justice, Theology, Poetry, &c., together with groups of the Judgment of Solomon, Adam and Eve tempted by the serpent, and

another subject, in curious contrast to the preceding, Marsyas flayed by Apollo. The principal picture, painted by Raphael himself on one of the walls, from which the apartment receives its title, is connected with the history of all the remainder, and especially with the ceiling of the first room, alluded to in the beginning. For the painting of the four rooms in question having been commenced by Julius II., who employed for the purpose Pietro Perugino, Luca Signorelli, Pietro della Francesca, Bramante da Milano, and Pietro del Borgo, the work had proceeded to a considerable extent when Raphael was summoned from Florence to co-operate in the undertaking; and Raphael having executed the *chef-d'œuvre* accordingly, Julius was so delighted and astonished at the performance that he determined to destroy all that was done before and entrust the entire completion of the task to Raphael and the scholars under his direction; which mandate was rigidly carried into execution, with the exception of the ceiling of Pietro Perugino, which was carefully preserved by Raphael, as a testimony of respect and gratitude towards his former master. The subject of the picture is the discussion of the mysteries of the Holy Eucharist by the four doctors of the Latin Church, including various eminent theologians and divines, among whom are introduced portraits of the poet Dante, of Raphael himself, and of Perugino; while the holy elements are surrounded by portraits of the Holy Virgin and S. John the Baptist, together with a personification, in the form of a dove, of the Holy Trinity. On the wall opposite the preceding picture is another, supposed to be one of the finest of all Raphael's performances, called "la Scuola d' Atene," representing the School of Athens attended by the ancient philosophers, disposed in various groups in the portico of a beautiful temple, where, among the numerous figures, are introduced a portrait of Bramante, in the likeness of Archimedes tracing a hexagon, and others of Federico II., Duke of Mantua, of Raphael himself, and of Pietro Perugino, the first represented a youth attentively observing Archimedes, and the two latter listening to a lecture from Zoroaster. The picture on the third wall represents Apollo and the Muses on Mount Parnassus, surrounded by various ancient and modern poets, including Dante and Boccaccio, with Homer, Horace, Virgil, Ennius, &c. The picture on the fourth wall represents

the cardinal virtues of Temperance, Fortitude, Justice, and Prudence, including a group of the Emperor Justinian delivering his Pandects to Trebonian; and another of Gregory IV. handing the canons of the church to an advocate of the consistory. The THIRD ROOM is called the CAMERA DI ELIODORO, of which the vaulted ceiling is painted by Raphael, with the exception of the intermediate spaces that divide it into four compartments, which are painted in chiaro oscuro by one of the Poussins. The four subjects are, God speaking from the bush to Moses, God promising a posterity to Abraham, Abraham about to sacrifice his son Isaac, and Jacob's vision of the angels' ladder. The principal picture on one of the walls, from which the room receives its title, painted by Raphael and his scholars, Giulio Romano and Pietro da Cremona, represents the narrative related in the third chapter of the second book of Maccabees, of the miraculous expulsion by angels of Heliodorus while plundering the temple at Jerusalem, in which picture the portrait of Julius II. is introduced among the spectators. The picture on the wall opposite represents the miraculous apparition in the heavens of the Apostles S. Peter and S. Paul in the presence of Attila, at the moment when Leo I. sallied forth outside the walls of Rome to deprecate the advance of the enemy. The picture painted on the third wall represents the celebration of the mass, where Julius II. is again introduced among the congregation, on an occasion when a sceptical priest was converted to the belief in the transubstantiation and the real presence by a miracle, said to have happened in the city of Bolsena, where drops of real blood distilled from the holy wafer. The picture painted on the fourth wall, said to be entirely by the hand of Raphael, represents the liberation by the angel of S. Peter from the dungeon: it is remarkable for the combination of no less than four different lights, including, with the supernatural radiance of the angel, moonlight, and the light of a torch borne in the hand of a Roman soldier. The FOURTH ROOM is called SALA DI COSTANTINO, on the vaulted ceiling of which the central picture, representing the triumph of Christianity in colossal figures, was painted in fresco by Tommaso Laureti, a Sicilian artist, in the reign of Gregory XIII., about the year 1572, long subsequent to the time of Raphael. The surrounding paintings are by the

brothers Zuccari; exclusive of ornaments in *chiaro oscuro*, which latter are by Polidoro da Caravaggio, and were retouched, as it is said, by Carlo Maratta. The principal picture, on one of the side walls, from which the room receives its title, represents the victory of Constantine over Maxentius, at the Ponte Molle. This picture was intended to be executed in oil, and was commenced by Raphael; but at an early period of the performance Raphael died, and the remainder was completed, according to the desire of Clement VII., in fresco, by Giulio Romano, Francesco Penni, and Raffaele del Colle, by whom all, with the exception of two figures, one of Justice and the other of Benevolence, done by Raphael previously, was executed. On another of the walls is a picture painted by Giulio Romano, representing the appearance of the figure of the Cross in the heavens to Constantine while haranguing his army previous to engaging with Maxentius. On the third wall is painted, by Francesco Penni, a representation of the baptism of Constantine by S. Silvester. And on the fourth wall is a picture painted by Raffaele del Colle, representing the donation of Rome to the Pope by Constantine.

Having now arrived at a point within a few paces of the western side of Raphael's Loggie, close to the north-west angle of the middle range, immediately above the door referred to p. 216, that leads from the lower range to the Appartamento Borgia, we have completed a circuit of the Vatican; though there is yet one small chapel, situated close to the Sala de Costantino, that remains to be visited, of which I cannot precisely indicate the position. The chapel in question, dedicated to S. Stephen and S. Lawrence, is called *CAPPELLA DI NICOLO V.*; it belongs to the early portion of the palace, and having been built by Nicholas V., about the year 1450, for the purpose of his own private chapel, is celebrated for beautiful fresco paintings on the walls and ceiling by Beato Angelico da Fiesole, a scholar of the early painter Masaccio.

Through all the apartments, thrown open gratuitously, twice in the week, for the reception of the public, which include the Corridore Chiaramonti, the Egyptian and Attic Museums, the Belvedere apartments, the galleries of candelabra, maps, and tapestries, the picture gallery, and the chambers of Raphael, visitors are allowed to perambulate with perfect freedom; though,

on the other hand, no sooner has the limited period of indulgence expired, and the twenty-third hour from the Ave Maria of the evening before sounded upon the Roman clocks, than coercive measures are immediately undertaken to drive the multitude out of doors, helter-skelter as it were, at a moment's warning, somewhat after the fashion of the abrupt departure of Cinderella from the Prince's ball at the command of her fairy grandmother. Accordingly, some minutes before the time in question, preparatory symptoms of carrying the object into effect may be observed in the portico or passage leading through the Hall of Animals, by the gradual accumulation of soldiers of the Pope's Swiss guard, and of the regular infantry, until ten or a dozen of the Swiss and a score of the infantry being arrived at the rendezvous in this central position, the moment the hour of twenty-three strikes, they divide into two squads, and one marching to the right and the other to the left, make a regular charge upon the public on both flanks at once, and carry all before them. The Swiss guards in the first place, clad in blue and yellow doublets with slashed sleeves, loose fitting breeches and stockings of the same colour, ostrich feathered Harry the Eighth hats on head, and halberts in hand, and the soldiers in their ordinary uniform, with cartouch-box, musket, and clattering accoutrements, one squad by way of the Corridore Chiaramonti, and the other by the Gallery of Candelabra, move forwards at a steady pace towards the doors of entrance, whence everybody, high and low, rich and poor, old and young, of all classes and descriptions, ladies and gentlemen, with the exception of the more prudent individuals who anticipate the inglorious movement by a timely retreat, are actually ejected all together, at the point of the bayonet, upon the lower and the middle ranges of Raphael's Loggie.

There are, finally, some other chambers to be described, where all the magnificent mosaic pictures of S. Peter's are constructed, called *STUDIO DE' MUSAICI*, which lie precisely under the Galleria delle Lapidi; and consequently the entrance, after descending from the lower range of Raphael's Loggie to the Cortile di S. Damaso, being at the north-west angle of the cortile, is found without difficulty. In order to obtain admittance no other formality is exacted under ordinary circumstances than, after ringing a bell at the door, to ask permission. Pre-

vious to arriving in the principal apartments, which are appropriated respectively to the purpose of a repository of the coloured pieces of mosaic, and a manufactory of the pictures, there are three or four preliminary rooms, for the most part empty, where may be observed, suspended on the walls, two interesting drawings, the one a perpendicular section of the cupola of S. Peter's, on a remarkably extensive scale, showing its curious construction by means of a double dome of stone that encloses the staircases; and the other a minutely detailed exhibition of the powerful mechanical process, including capstans, ropes innumerable, and multitudes of men and cattle, by the aid of which Fontana removed the Egyptian obelisk from its former site, where the Sacristy of S. Peter's now stands, and reared it in front of the basilica.

After passing through the rooms in question we arrive in a spacious chamber where the mosaic pictures are constructed, and on the day I was there, one about 6 feet by 4 feet in dimensions was in progress. Relative to which operation, as far as I was enabled to learn, in the first place the cement in which the mosaic pieces are embedded is a composition of lime and powdered peperino, brought to a proper consistence with linseed oil, and spread upon a heavy frame consisting of a slab of cast-iron, divided into small square chambers by thin plates of copper, the breadth of one's hand, firmly riveted upon the iron so as to hold and confine the entire mass of cement, which, however, overtops the copper plates to the height of some inches. The frame resting on its edge on the ground and being adjusted at a proper angle, the artist, who, with the oil painting he is copying placed before him in a convenient position, previously spreads the cement as occasion requires, inserts very slowly the mosaic pieces, the size and length of a man's thumb, each in its proper place, previously shaping and adapting every individual piece by means of an implement like a knife-grinder's barrow, comprising polishing wheels, of various surfaces, turned by a foot-lathe. The picture while thus in a state of creation has the most uncouth appearance imaginable, so much so that it is quite impossible for an unpractised eye to anticipate the result, the surface being jagged and irregular to an extreme degree, and the manner of producing the effect so entirely different from the operation of painting; a rosy cheek, for instance,

instead of being expressed by the transition of colour, gradually becoming lighter from a centre, is formed of a white piece here and a red piece there, that, although when viewed from a distance they all blend harmoniously, seem jumbled together indiscriminately. Of the pictures of larger size, 10 or 12 feet in height for instance, such as are to be seen in S. Peter's, none at the time in question were in progress; but an artist with whom I entered into conversation informed me that those are wrought upon a solid slab of peperino, 15 or 18 inches thick, to which the cement naturally adheres on account of the roughness of the surface, so that there is no occasion for the appendage of plates of copper, as upon the cast-iron frames. Universally the mosaic picture, when out of the hands of the artist, and prior to its next and final state of existence, is subjected as it were to the torments of purgatory at the hands of a common labourer, and being laid on its back on the pavement is polished in precisely the same manner as a grave-stone in a common mason's yard, by rubbing it with a heavy slab of stone, worked backwards and forwards by a handle inserted diagonally. Although I happened to see one mosaic picture only under operation, three or four were at the same time in progress under different hands, one of which was a copy of the celebrated fresco of Isaiah, painted by Raphael, on one of the piers of the church of S. Agostino. There were also to be observed several large fragments of ancient mosaic, discovered in the neighbourhood of Rome, which had been brought here on purpose to be copied, of which latter the coloured pieces appeared to be embedded in a mass of rubble.

Beyond this apartment is a long gallery, also corresponding with and underneath the *Corridore delle Lapidi*, appropriated to the purpose of a repository of the coloured pieces of mosaic used in the construction of the pictures. It is, in fact, as there is no portal or partition between, a continuation of the preceding chamber, and is covered by a plain, vaulted, white-washed ceiling. Hence the coloured glass or mosaic material, whatever be its term, is delivered by weight on the requisition of the artists employed by the Pope, either in slabs of irregular shape about an inch and a half in thickness, or in pieces more nearly adjusted to the form required for use. The appearance in the former state very nearly resembles the cakes of coloured sugar-

candy sold to children, though not quite so diaphanous; the pieces are at all events afterwards wrought into form by the artist by means of the wheels and foot-lathe above referred to. The furnace or foundry where the ingredients of the material are melted and cast is situated, though I am not able to point out the spot precisely, within a very short distance to the eastward. By a clever though very simple arrangement the artist is enabled in a few moments with the utmost facility to provide himself with any the most minute variation of shade of every colour required, notwithstanding that the variety amounts to no less than the extraordinary number of 18,000 different tints, by means of a regular assortment of specimens contained in horizontal latticed frames, which are placed in such a position under the windows of the gallery that a full and sufficient light falls upon them. The specimens are in pieces about half an inch square, and being disposed in gradually ascending shades, from deeper to lighter of the same colour, are arranged within the frames in square areas of a hundred pieces perhaps the side of the square, by which disposition, out of the 10,000 thus marshalled in array, any one required is identified in a moment by a particular number belonging to it. When the artist has inspected the specimens and has selected the precise shade of the colour he requires, he has only to present the number to the keeper of the repositories, who supplies him with the required quantity by weight, as above-stated. For the mosaic material is obtained with equal facility from drawers contained within presses that line the walls on both sides of the gallery, which drawers are arranged in regular numerical sequence, corresponding with the number of the specimen.

CHAPTER XVIII.—SECTION II.

CHURCHES.

S. PETER'S.

THE approach to S. Peter's was indicated at the beginning of the first section of the present chapter, namely, after crossing the bridge of S. Angelo, turning, within a few paces of the river, short at a right angle to the westward along a street called the Borgo Vecchio, which leads straight to the centre of the spacious enclosure in front of the basilica, called Piazza Vaticana or Piazza di S. Pietro. Here, on the flat ground on the banks of the Tiber, at the foot of the Mons Vaticanus, according to the united testimony of ancient and ecclesiastical history, the early Christians were subjected to the most barbarous torments for the amusement of the Roman public, particularly in the reign of Nero; and upon the ground, distinguished for many centuries afterwards by the title of the Field of Nero, where now stands S. Peter's, there existed, even so early as about the ninetieth year of the Christian era, a small oratory which was built by the Bishop Anaclete for the especial purpose of marking and sanctifying a rude burial-place where the martyrs' remains were deposited, and whither he also caused to be conveyed the body of the patron saint and apostle, who had been previously crucified on the Janiculum. From this period, although the traditional reminiscences attached to the sacred spot appear to have survived continually, the records of restorations of the original humble structure are few and indistinct till the reign of Constantine, when, whatever were its form and dimensions, it was at all events in existence, and that emperor, at the instance of Bishop Silvester, resolved to build in its stead, above S.

Peter's grave, a more worthy edifice. The resolution was immediately carried into effect, and the foundations of a splendid basilica commenced under circumstances of extraordinary solemnity, which ceremony is detailed very minutely in the chronicles of the Roman Church, to the effect that Constantine having returned from confession at the shrine of S. Peter, took the crown from his head, cast himself prostrate on the ground, and remained there some time in fervent prayer, mingled with tears and lamentations; then rising upon his feet and divesting himself of his imperial robe he took in his hand the double-pronged fork or implement, such as even at the present day is used in the neighbourhood of Rome for the purpose of removing the earth, and working like a common labourer, filled with the venerated soil the first twelve baskets, all of which he carried away, each basket to the special honour of one of the twelve apostles, on his bare shoulders.* The new building, according to authentic accounts, was constructed after the ancient classical model, with five naves divided by columns, altogether 92 in number, and was covered by a flat ceiling; the length and breadth of the entire area was 410 by 285 palms, or 299 by 208 feet. The same form, without any alteration, was preserved for upwards of eleven centuries, in which state drawings and pictures of it may be seen in divers places, particularly in the library gallery and in the Studio de' Musaici just above described. In the chambers of Raphael also a representation of the façade is introduced in the picture called *Incendio di Borgo*, and in the same room with the other a representation of the interior in the picture of the Coronation of Charlemagne. The period of the revival of the arts was at all events the signal for its restoration as it appears at

* "Constantinus Imperator processit, albis depositis, totus mundus et salvus, et veniens ad confessionem beati Petri, ablato diademate capitis, totum se planum projiciens in faciem tantum illic lacrymarum effudit, ut omnia illa insignia vestis purpureæ infunderentur, dans voces inter amaras lacrymas, quibus se errâsse et peccâsse, reumque se esse, non dignum se ejus limina contingere, cum ingenti gemitu exclamabat."
 "Exuens se chlamyde, et accipiens bidentem, ipse primus terram aperuit ad fundamenta basilicæ Sancti Petri continenda; deinde in numero duodecim apostolorum duodecim cophinos plenos in humeris superpositos bajulans, de eo loco ubi fundamenta Basilicæ Apostoli erant jacenda."—Cod. Vat. 7, Sancta Cæcil. 2. See Pistolesi, page 40.

present; at that time it was in a very dilapidated state, notwithstanding the sentiment of veneration that, with the single exception of the Saracens, protected it from being plundered by the barbarians so effectually that even while the Goths were in possession of the city in the sixth century, the priests were all the while permitted to perform the holy offices of the church in the usual manner.* However, in the year 1450 Nicholas V. employed the architects Bernardino Rosellini and Leon Battista Alberti to rebuild it, and these operations, including a considerable enlargement beyond the former proportions of the tribune, had proceeded for about five years, though it appears that the new tribune had only risen 3 cubits above the level of the pavement when Nicholas died. The works were resumed about ten years afterwards by Paul II., who seems to have expended no more than 5000 scudi; and matters subsequently remained almost stationary during the reigns of Sixtus IV., Innocent VIII., Alexander VI., and Pius III., all of whom, during the entire period of their respective reigns, directed their almost undivided attention to the improvements of the papal palace. However, when Julius II. ascended the papal chair in 1503, yielding to the change of architectural taste that at the Revival spread over Italy, he determined to abandon the former classical model, and destroying all that had been already done by his predecessors, began to construct the new basilica in the form of a Latin cross with a cupola, having engaged the services, to carry the object into effect, of the celebrated architect Bramante, who proceeded to work accordingly, and continued operations till the death of Julius in 1513, and even till the day of his own death, one year afterwards. Leo X., successor of Julius II., after the death of Bramante employed as architects in his stead Giuliano da Sangallo, the celebrated Raphael, and a Dominican friar called Fra Giocondo, by whom little more appears to have been done than to strengthen the four piers raised by Bramante, which were considered not of sufficient strength to sustain the cupola. During Leo's pontificate the above three artists died, and were replaced by Baldassare Peruzzi, to whom is attributed the idea of changing, as is alleged on the ground of economy, Bramante's

* Procopius de Bello Goth., lib. ii. cap. 4.

plan of a Latin cross to a Greek one. Peruzzi with that view continued operations after the death of Leo X., through the reigns of Adrian VI., Clement VII., and part of the reign of Paul III., till he completed the tribune which had been commenced anew by Bramante. Then Peruzzi died, and Paul III. after his death selected as architect in his stead Antonio da Sangallo, who, whether after an idea of his own or yielding to the authority of his master, determined on again changing the plan of the building from a Greek cross to Bramante's previous idea of a Latin one; but Sangallo died before he was able to carry the plan completely into execution, and was succeeded in the year 1546, before the termination of the reign of Paul III., by Michael Angelo, who at that time was seventy-two years old. Michael Angelo immediately restored Peruzzi's plan of a Greek cross, and proceeded to construct a dome of different form and curvature to the former one, and boastfully comparing it to the Pantheon of Agrippa raised aloft in the air, continued his operations steadily for eighteen years, till the day of his death. Michael Angelo was succeeded by the architects Giacomo Barozzi da Vignola and Pirro Ligorio, by whom his plans were followed implicitly; and both these artists were in their turn succeeded, in the reign of Gregory XIII., by Giacomo della Porta, who, in the reign of Sixtus V., about the year 1580, completed the cupola. After the death of Sixtus V. the services of Giacomo della Porta were continued during the reigns of Urban VII., Gregory XIV., Innocent IX., and Clement VIII., in which latter reign he ornamented the inside of the cupola with mosaics, and constructed the greater portion of the present pavement of inlaid marble. Michael Angelo's plan, however, was not doomed after all to be carried into effect, for Paul V., who ascended the papal chair in 1605 and selected as his architect Carlo Maderno, proceeded at once to extend the principal nave to the eastward, and thus changed once more the form of a Greek cross to a Latin one; accordingly, before the expiration of the year 1614 the naves as at present existing, together with the façade of the basilica and the portico, were completed. It was not, however, until after the death of Paul V. that the new building was consecrated, which ceremony was performed on the 18th November, 1626, by Urban VIII., who had pre-

viously dismantled the Pantheon of its bronze and recast it for the columns of the gorgeous Baldachino that now stands under the cupola. When Alexander VII. was elected Pope in 1655, the Egyptian obelisk which now stands in the middle of the piazza having been erected, and the two flanking fountains constructed seventy years previously by Sixtus V., he employed the architect and sculptor Bernini to build the magnificent colonnade that encompasses the enclosure; and at the same time Bernini erected at one of the extremities of the façade a bell-tower 177 palms or 129 feet high, which was subsequently pulled down for reasons that do not clearly appear. Finally, Pius VI. employed the architect Carlo Marchionni to gild the vaulted ceiling of the middle nave, to erect the two clocks that now ornament the façade of the building, and to build the present sacristy.

With regard to the present appearance of S. Peter's and its spacious piazza—(the construction of which altogether between the reigns of Nicholas V. and Pius VI. occupied a period of nearly three and a half centuries, and cost 47,000,000 of scudi, at all events so large a sum of money that the means adopted by Julius II. and Leo X. to meet the expenses by the prodigal sale of indulgences are generally admitted to have been a principal cause of the Reformation)—the approach by the Borgo Vecchio, leading straight from the fortress of S. Angelo and bounded by houses of an inferior description on both sides the thoroughfare, is certainly by no means worthy of the character of the basilica or of its locality. But so soon as the spectator arrives in the broad open PIAZZA, where at its termination the colonnade of Bernini embraces, like as it were the shores of a marine harbour, the spacious ellipsis, whose oval form, with the rectangular portion in the rear bounded by the façade of S. Peter's which faces towards the east, has been already referred to, his mind is immediately seized with admiration at the objects that appear before him. The whole spacious area, it is to be observed, rectangular as well as circular, is encompassed by the colonnade in question, and consequently comprises an enclosed space, which, though differing entirely in form, bears some affinity, as regards its practical use, to the atrium or quadriporticus in front of the early Christian churches. The plan at all events is admirably

calculated, whether with reference to the extensive area comprehended in the Piazza or the shelter afforded to the public under the surrounding arcades, for the reception and accommodation of the countless thousands of the Roman population who assemble in front of S. Peter's on the occasion of various solemn festivals, and especially during the Holy Week to receive the papal benediction. The dimensions of the oval portion, of which the longer diameter is in a transverse direction, according to Pistolesi are in length 1074 palms or 784 feet, and the shorter diameter 1020 palms or 744½ feet. The dimensions of the rectangular portion, which term, though adopted according to its appearance in the way of description, is not altogether correct, inasmuch as the breadth increases in the direction towards the basilica, is in length 497 palms or 363 feet, and in breadth at the eastern extremity 504 palms or 368 feet. The breadth of the COLONNADE, of which the rectangular portion comprises a single passage and the circular portion three passages, in the central one of which two carriages can pass each other, is 82 palms or 60 feet. The whole structure, built exclusively of travertino, composes an open arcade supported by 284 columns, exclusive of 88 pilasters, whose entablature is crowned with a balustrade, on which are planted 192 colossal statues, representing various of the saints in the calendar; the height of each column, including base and capital, is 57½ palms or 42 feet, of the entablature 14½ palms or nearly 10 feet 7 inches, of the balustrade 8½ palms or 6 feet 2 inches, and of the statues 14 palms or 10 feet 2 inches.

In the centre of the elliptical area stands the EGYPTIAN OBELISK which has been already occasionally referred to; it bears no hieroglyphics, and therefore is supposed to have been one of those of the more recent period which were quarried and sculptured by the Romans. It was brought to Rome from Heliopolis by the Emperor Caligula, and the galley which bore it across the Mediterranean was afterwards filled with stones and scuttled by Claudius for the purpose of forming a foundation for a lighthouse at Ostia.* It was originally planted on the Circus of Caligula, close to the southern flank of the basilica, the site of the present sacristy, which circus was afterwards the Circus of Nero and the scene of the Christians' martyrdom;

* Suetonius in Claud. c. 20.

where, as if by a peculiar dispensation of Providence, for the purpose of bearing testimony to the spot, and consequently corroborating the early history of S. Peter's, it remained standing undisturbed on its pedestal for fifteen centuries, the only one of the eleven obelisks now to be seen in Rome that escaped being overthrown. There it remained accordingly till the year 1586, when Sixtus V. employed the architect Fontana to remove it to its present position at an expense, it is said, of 40,000 scudi; and certainly, as the enormous monolith weighed upwards of a million of Roman pounds, and considering its form and position, that required the nicest possible adjustment of balance on disturbing the perpendicular, the operation was one of the grandest mechanical feats ever recorded. On the 30th of April of the year above mentioned the workmen, 900 in number, previously to commencing their labours heard mass, attended confession, and received the holy sacrament; then entering the enclosure where the obelisk was protected by a covering of matting and boards secured with iron hoops, and all the arrangements undertaken by Fontana were in perfect readiness, a trumpet sounded and thirty-five windlasses were immediately set in motion, that by a steady successful strain upon the numerous strong ropes, till the twentieth hour, three o'clock in the afternoon or thereabouts, lifted the ponderous mass two palms and three-quarters in height off its pedestal, which being the extreme point to which it was intended to be raised on that day, the auspicious spectacle was greeted by the discharge of a cannon from S. Angelo, all the bells in the city burst forth ringing, and either the master of the workmen or the architect Fontana, who had occupied an elevated seat throughout the whole proceeding, was chaired in triumph round the enclosure. There the obelisk remained suspended in the air for seven entire days, while the necessary dispositions were in progress for the next manœuvre, which took place on the eighth day, when by means of the same purchase as before, and with the aid of other necessary appliances, it was swung sideways out of its perpendicular position, and gently lowered upon rollers placed upon the ground ready to receive it. There again it was suffered to rest, whether or not for the sake of postponing operations till after the hot weather of the ensuing summer, for nearly the space of five months, and finally, after being

transported thence on the rollers, the last great effort of raising it anew in front of S. Peter's was undertaken on Wednesday, 10th of September, a few days before the Roman Catholic festival of the elevation of the Holy Cross, to which it was about to be dedicated. On this latter occasion the strength of 140 horses was put in requisition in addition to the mechanical means employed before; and the 900 workmen previously to commencing their labours fell on their knees simultaneously, and joined in a general supplication to the Almighty. At the sound of the trumpet, again commenced the mighty strain of the numerous capstans, and continued till an hour before sunset, when, after a prosperous toil of several hours, the obelisk was raised from the ground and planted on the backs of the four bronze lions, that now support it on its pedestal.

As regards its present appearance, it is a splendid shaft, without flaw or fracture, sculptured out of a single block of red granite, and, as before stated, of a plain surface without hieroglyphics; the height is 113 palms, or 82 feet 6 inches nearly, and the extreme breadth at the base 12 palms, or 8 feet 9 inches. Including the pedestal and the cross, which is elevated on the summit, the extreme height from the ground is 180 palms or 131 feet 5 inches. There are brief modern inscriptions on all the four sides of the pedestal, in addition to an ancient inscription in duplicate on the eastern and western sides, the latter comprising the original dedication to Augustus and Tiberius, as follows:—"Divo . Cæs. Divi . Julii . F. Augusto . Ti. Cæs. Divi . Aug. F. Sacrum." The modern inscriptions are, on the first side, a plain record of the removal by Sixtus V.:—"Sixtus V. Pont. Max. Obeliscum . Vaticanum . diu . Gentium . impio . cultu . dedicatum . ad . Apostolorum . limina . operoso . labore . transtulit . Anno . MDLXXXVI." On the second side, opposite the preceding, the consecration of the obelisk to the Holy Cross is commemorated:—"Sixtus . V. Pont. Max. cruci . invictæ . obeliscum . Vaticanum . ab . impurâ . superstitione . expiatum . justius . et . felicius . consecravit . Anno . MDLXXXVI. Pont. II." On the third side the pontiff, vaingloriously, with reference to the splendid feat performed, compares himself to the lion of the tribe of Judah:—"Ecce . crux . Domini . Fugite . partes . adversæ .

vicit . Leo . de . Tribu . Juda.” On the fourth side is a pious apostrophe to our Saviour : “ Christus . vincit . Christus . regnat . Christus . imperat . Christus . ab . omni . malo . plebem . suam . defendat.” The effect is somewhat deteriorated on close inspection by the small disproportionate figures of the four bronze lions between the shaft and its lofty pedestal, which animals are executed in an inferior style, and support the object upon their backs by its four angles, so that the idea of unsteadiness owing to the want of a horizontal flush foundation is created in the mind on looking at it.

A circular space surrounding the obelisk to a considerable extent is covered with paving stones of serpentine and porphyry, which material may occasionally be seen so appropriated in other parts of Rome, near the Porto di Ripetta and elsewhere, though it may very probably escape observation, unless when the colours are heightened by the effect of rain. There is also to be observed upon the circular area a diagram, sculptured on sixteen oval slabs of travertino, inserted at regular intervals on the circumference, indicating the Italian terms for the several winds belonging to sixteen points of the compass, as follows : FIRST, W., Ponente. SECOND, W.N.W., Ponente maestro. THIRD, N.W., Maestro. FOURTH, N.N.W., Tramontano maestro. FIFTH, N., Tramontano. SIXTH, N.N.E., Tramontano Greco. SEVENTH, N.E., Greco. EIGHTH, E.N.E., Greco Levante. NINTH, E., Levante. TENTH, E.S.E., Levante Scirocco. ELEVENTH, S.E., Scirocco. TWELFTH, S.S.E., Ostro Scirocco. THIRTEENTH, S., Ostro. FOURTEENTH, S.S.W., Ostro Libeccio. FIFTEENTH, S.W., Libeccio. SIXTEENTH, W.S.W., Ponente Libeccio. The above mode at all events of laying down the points of the compass on the ground close to the spectator, possesses some advantages on the score of convenience over the ordinary practice of indicating the cardinal points by a distant weathercock on a steeple.

It is hardly possible to conceive two more beautiful objects than the pair of splendid fountains that, situated upon the longer diameter of the elliptical area of the piazza, flank the Egyptian obelisk. Both, similar to one another, were constructed under the auspices of Paul V.* by the architect Carlo Maderno, and are fed with an abundant, never-ceasing supply

* Erroneously attributed to Sixtus V., p. 285.

of water from the Fontana Paolina, on the Janiculum. The water is projected perpendicularly to the height of 25 palms or 18 feet 3 inches above the summit of the stonework, which is in height 55 palms or 40 feet 2 inches, and falling into a circular basin 72 palms or 52 feet 6 inches in circumference, overflows into another octagonal basin of travertino several feet below, whose circumference is 126 palms or 91 feet 11 inches. Meanwhile the multitudinous jets descending with infinite variety in volumes more or less opaque from their density, reflect the vivid colours of the rainbow from their surface in the sunshine, and cast their fleeting shadows on the ground simultaneously, while on a windy day the finer particles are scattered far and wide, like a mountain mist, over the clothes of the passers by.

Proceeding from the obelisk along the rectangular portion of the piazza to the façade of S. Peter's, the approach is by a circular flight of steps, which forms a central object in front of two broader rectangular flights, which latter, including a spacious paved platform between and another on the summit, extend to the frontage. These steps are said to have been ascended by the Emperor Charlemagne on his knees on the occasion of his coronation within the Basilica by Leo III., and are flanked by a pair of marble statues, one of S. Peter and the other of S. Paul, which considering that they are placed in a prominent position as if guarding the entrance, and comparing them with the magnitudes of surrounding objects, are, notwithstanding the size is colossal, much too small in proportion. Both were sculptured about the year 1458, in the reign of Pius II., by the artist Mino da Fiesole, and were placed where they stand at present by Carlo Maderno in the reign of Paul V. The FAÇADE of S. Peter's, which with a trifling exception is the only accessible part of the building, in consequence of the appendages on the northern flank and in the rear of the Vatican palace and gardens, and on the southern flank of the prebendaries' and canons' residences that cover nearly the whole of the remainder, is a rectangular elevation in the form of a plain parallelogram, 638 palms or 466 feet in breadth, and 208 palms or 152 feet in height, in the rear of which the celebrated dome of Michael Angelo rises to the altitude of 616 palms or 450 feet, together with two smaller

flanking domes, which, planted in a position nearer the spectator, are in height $261\frac{1}{4}$ palms or 191 feet. It is to be regretted that the entire area of the piazza, which at all events is disfigured by undulations and inequalities in the pavement that appear to be caused by the sinking of the soil owing to drains and aqueducts, rises gradually by a gentle inclination towards the building, whereas the edifice would certainly have appeared to greater advantage had the whole extensive space in front been reduced to a dead level and the steps ascending to the stylobate increased proportionably in number. The façade, however, from the freshness of its travertino surface, heightened here and there by a reddish ferruginous tint, like the rays of an early morning's sun, and from the imposing effect created on the senses by sheer magnitude, has a splendid appearance, as the eye of the spectator ranges along the elevated summit that conceals the lower portion of the dome, and forms an horizon, whither the cross on the cupola, as if it were an elevated beacon to mark the precise position of S. Peter's sepulchre below, as he advances step by step, sinks gradually like a setting planet in the firmament, and as he begins to mount the steps, then as if its services were required no longer, suddenly disappears. The lower portion as high as the main entablature, exclusive of the space comprising a vestibule at each extremity and its corresponding apertures above, contains five entrances into a portico, of which the central is a rectangular portal flanked on the outside by a pair of columns of Africano 11 feet 1 inch in circumference, and within by a pair of columns of pavonazzetto brecciato of the same calibre. The two entrances flanking the central one are arched portals without columns, and the two extreme entrances are rectangular portals of smaller dimensions than the others, flanked on the outside by a pair of columns of granite, and within by a pair of Roman Ionic columns of cipollino with very beautiful capitals of white marble. All these five entrances, though continually open to the public, are protected by iron gates that may be closed if necessary. Immediately above and corresponding with the entrances are five open balconies, from the central one of which the Pope bestows his benediction on the people in the holy week. Such being the disposal of the space in the intercolumniations, the entablature is supported, exclu-

sive of pilasters, by eight Corinthian columns, 12 palms or 8 feet 9 inches in diameter, and 123 feet in height including the base and capital. The whole height of the lower portion of the building, as cited by Pistolesi in Roman palms, is as follows:—plinth of the columns 5, base 6, shaft 103, capital 14, entablature 26; total 154 palms or 112 feet 5 inches. From the calibre of the columns above stated, equal to 26 feet 3 inches in circumference, a figure that I would willingly have verified by actual measurement were it not that the objects, in addition to being inaccessible from their position, are partly embedded in the wall, though the plinth which I did measure is certainly 12 feet 3 inches in breadth, an estimate may be conceived between the magnitude of S. Peter's in Rome and S. Paul's in London, which latter may perhaps be fairly taken as a mean proportional between S. Peter's and the London church of S. Martin's. At all events, whoever will take the trouble to measure the columns of the western front of S. Paul's corresponding with those above cited of S. Peter's, will find them to be 12 feet 7 inches in circumference, or less than half the circumference of the others. Upon the frieze of the entablature, sculptured in colossal characters along the whole length, is the following inscription: "In honorem Principis Apost. Paulus Borghesius Romanus A.D. MDCXII. Pont. VII.;" where it may be observed that the arrangement of the terms has been so contrived by Pope Borghese and his architect Maderno, that while the words referring to the Prince of the Apostles are thrown in the background, the three following, Paulus, Borghesius, Romanus, occupy a prominent position upon the central portion of the frieze, which projecting a few feet in front forms the lower member of a pediment or frontispiece raised upon the entablature. The portion of the façade above the entablature, including the abovementioned frontispiece, consists of an attic and a balustrade, the latter $8\frac{1}{2}$ palms or 6 feet 2 inches in height; and upon the cornice of the balustrade, which is surmounted at the extremities by a pair of clocks, each supported by a pair of figures of angels, are planted thirteen colossal statues $25\frac{1}{2}$ palms or 18 feet 7 inches in height, representing the twelve apostles and our Saviour in the midst.

It were certainly well worth the trouble of a journey to Rome, were it not that the ceremonial of a papal benediction

may perhaps have been already performed for the last time, to witness once at all events in a life, the pomp and circumstance of the solemnity, when a multitude of not less than fifty or sixty thousand people collected in the Piazza are all waiting in a state of breathless silence the appearance of the Pope at the balcony. Then may be observed, while a score or more of red carriages belonging to the cardinals appear grouped together in the north-west sunny corner of the rectangular area, the vehicles of foreign visitors drawn up in line on both sides the obelisk, and the whole remaining space, circular and rectangular, crowded up to the very entrance of the Basilica with people in the most picturesque costumes imaginable, including with the well-dressed Romans of the middle classes the women of the Campagna, remarkable by their red and yellow bodices, the male peasantry whose garb of high-crowned hats and country apparel is not less romantic, and here and there a pilgrim from a far country, equipped in friar's robe with scrip and staff in hand, and cockleshell sewn upon the shoulder. At last, after remaining a considerable time in anxious expectation, the long-looked for spectacle greets the eyes of the people, and a sudden movement of the multitude having announced the approach of his Holiness, the Pontiff, seated aloft in the *sedia gestatoria*, is propelled as it were with a rolling motion, owing to the unsteadiness of the bearers, into the place assigned to him, where clad from head to foot in snow-white robes, he sits during the few brief moments the ceremony lasts so far projected forward above the cornice of the balustrade that he seems in a precarious position, while the fan-bearers or *flabelliferi*, one or two on one side and as many on the other, continually hold their fans of white peacock-feathers elevated above his head. With regard to the various articles of the equipment of a pope, whose crosier, in contradistinction to the crosier of a patriarch, which bears two bars, and of an archbishop which has one, is distinguished by three bars; and of whose triple crown, combining the dignities of High Priest, Emperor, and King, the first was assumed at the beginning of the sixth century by the Bishop Hormisdas, to whom Clovis sent a diadem of gold, the second by Boniface VIII. about the year 1300, and the third, completing the tiara, by John XXII. about twenty years afterwards, I am not able to state

the particulars, though with regard to the fan of white peacock-feathers I may venture to observe that the Flabellum or Vannus is evidently derived from a Pagan source, and was used in the religious processions of the ancients, particularly those in honour of the goddess Isis, where a mysterious symbolical meaning was attached to it as the type of men's minds cleansed from sin as corn is winnowed by the fan. Virgil accordingly, in citing the vannus as an implement necessary for agricultural purposes, refers to it under the title "*mystica vannus Iacchi*,"* and Apuleius,† describing very minutely a ceremonial of Isis, mentions one with golden sticks which was carried in the procession. The flabelliferi, however, have nowadays much ado to retain their places during the few short moments while the Pope is pronouncing the benediction, such is the eagerness and impetuosity of the cardinals, monsignori, and other privileged persons in the balcony who press forward to hear him. After all, when matters arrive at the present state the beginning may almost be called the end of the ceremony, for no sooner has the Pope with outstretched arms and emphatic gesture concluded the very few words of the ritual in an inaudible voice, to which respond the simultaneous discharge of a cannon from S. Angelo, a sudden burst of drums and military music, and the throwing up into the air by his attendants handfuls of printed papers called indulgences among the people, than the *sedia gestatoria* is turned round among the crowd of notables with difficulty, and at the cost of not a few severe pitches and lounges his Holiness is on his way back again through the corridors to the Vatican from the balcony, which though a moment before crowded with as many people as could find a place to stand is now suddenly empty. Meanwhile as the people are profoundly anxious every one for himself and his soul's benefit to catch one or more of the spiritual favours that descend in a shower, and are wafted by the breeze now here now there in various uncertain directions towards the earth by the most vacillating course imaginable, so that no man till he fairly grasps one between his fingers knows how to seize it; the corresponding diversity in the direction of vigorous efforts exerted by the competitors, and the reckless violence of the contending masses in the scramble,

* Georgics, lib. i. 166.

† Metamorphoseon, lib. ii. 246.

may very fairly be compared to a well-contested game of football. The sentiment of veneration entertained by the Roman people towards the Pope was certainly more forcibly expressed on another less particular occasion that I happened to witness than at the ceremony in question, where contrary to the usage of former times, when the entire population received the benediction kneeling, those who knelt down were not a hundredth part, or even a still smaller minority of the number assembled; whereas in the other instance, which after all was nothing more than the return of Gregory XVI. in state to the Vatican through the Piazza, every single person of a vast concourse of people who had collected there dropped upon their knees simultaneously on the pavement as the carriage, drawn by six fine black horses, passed through the oval enclosure. A cannon from S. Angelo having announced the entrance of the vehicle in the Piazza, the Pontiff, dressed in white garments, and visible to all the spectators through the large glass windows, sat completely exposed to view, and a cavalry escort clad in dark, almost black, uniforms, with black pendent plumes that waved from their cocked hats, trotted slowly without rising in their saddles, divided into two squads, one on one side and one on the other; while the deep toned bell of S. Peter's commencing at the appearance of the cortége, tolled at first slowly as at a funeral, then faster and faster still, and so repeated the strokes in a ratio continually accelerated till the moment when the Pope alighted from the carriage at the Vatican.

The PORTICO is in breadth 57 palms or 41 feet 7 inches, in height 90 palms or 65 feet 8 inches, and in length comprehends the entire breadth of the façade before indicated, including a vestibule at each extremity, in which are a pair of corresponding equestrian statues, one of Constantine and another of Charlemagne, that to a spectator standing in the middle appear to very extraordinary advantage in the distance. The vaulted ceiling, constructed by Algardi, is lined with coffers of stucco of various shapes, ornamented with gilding; and of the arched spaces formed by the vaulting upon the cornice those in the centre are considerably the largest, and comprise spacious lunettes. In the central lunette, on the eastern side, which is immediately above the central portal, is

the celebrated mosaic of the "Navicella," of which a copy by Francesco Berretta of the original picture by Giotto, or, as some say, the original picture itself, is to be seen at present in the church of the Capuchins on the Pincio. The mosaic represents an allegorical type of the Christian Church, by the figure of a ship buffeted by the waves, while in the foreground our Saviour appears walking on the water and stretching out his hand to save S. Peter, who is sinking. It was originally placed, by Giotto himself, with the assistance of his scholar Pietro Cavallini, at the eastern entrance of the atrium of the old basilica, whence it was removed by Paul V. to the Vatican, and afterwards transported hither by Urban VIII., who, it is said, caused the identical pieces that had been used before to be replanted in their places by assorting those belonging to each figure in a separate bag; which account, however, as such a process is very far from practicable, is not to be depended on. In the large lunette corresponding to the above on the western side, the whole space is occupied by an enormous marble tablet sculptured in bass-relief by Bernini, representing our Saviour committing to S. Peter the care of his flock. With regard to the remainder of the arched spaces along the base of the ceiling, those on the western side, contiguous to the basilica, are ornamented with stucco bass-reliefs, white and gilded, representing for the most part plans of buildings and architectural drawings; and those on the eastern side are open apertures for the admittance of light and air. The cornice is of stucco, ornamented in a manner corresponding with the ceiling, and the pilasters which support it are also white and gilded. On the western side there are five entrances to the basilica corresponding with the entrances to the portico from the exterior, of which the central one consists of a portal surmounted by a pediment in the form of the segment of an arch, supported on a fine pair of fluted Roman Ionic columns of pavonazzetto with capitals of white marble. The door of bronze was intended by Eugenius IV. for the ancient basilica, and was cast about the year 1440 by Antonio Filarete, assisted, as some say, by Simone, brother of Donatello; and it is singular that among the bass-reliefs on the several compartments, including representations of the martyrdom of S. Peter and of S. Paul, the Coronation by Eugenius of the

Emperor Sigismund, the Council of Florence, and other subjects religious and ecclesiastical, several figures of the Pagan mythology, such as Ganymede, Leda, satyrs and nymphs, &c., are introduced. This door is used exclusively on the occasion of grand festivals, and at all other times kept closed. Of the two entrances that flank the preceding, the portals are each surmounted by a triangular pediment supported on brackets, which latter rest on narrow pilasters of Hymettian marble. And of the two extreme entrances, the portals are each surmounted by a segment pediment similar in form to the central one, supported on a pair of columns of pavonazzetto. The northernmost of the two latter portals is the PORTA SANTA, of which the jambs and lintel are of Porta Santa, owing to which circumstance, as has been observed elsewhere, the title has been applied ever since to that description of marble. The Porta Santa was in the first instance annexed to S. Peter's by Boniface VIII., in the year 1300, with reference to the institution of the Centenary Jubilee at the same period; afterwards the term of 100 years was shortened to 50 years by Clement VI., for his own benefit, and the second jubilee took place accordingly in the year 1350. The period was again reduced to 33 years by Urban VI.; and again it was shortened to 25 years, as it has remained ever since, by Paul II. At the commencement of every jubilee the formal ceremony of opening the Porta Santa of S. Peter's takes place on Christmas eve, when the Pope in person gives the signal for the demolition of the masonry with which it is blocked up in the interim, by striking on the surface three blows with a silver hammer. At the same time a similar solemnity is performed by proxy at the basilicas of S. John Lateran, S. Maria Maggiore, and S. Paolo fuori le Mura, where three cardinals, one at each of the three basilicas, respectively represent the Pope. The four holy doors then remain open for an entire twelvemonth, and on the Christmas-eve of the succeeding year are closed in the same manner. The Porta Santa in question is entirely filled up with brick overlaid with a coating of plaster coloured in imitation of Hymettian marble, and in the middle is engrafted a cross of copper edged with brass. Finally, there are to be observed on the western side of the portico, in the spaces between the doors,

three inscriptions, one of which is an extract from the bull of Boniface VIII., relative to indulgences to be granted on the occasion of the jubilee; another is a long copy of Latin verses composed by Charlemagne in praise of Adrian I.; and the third relates to the donation granted to the Roman Church about the year 715 by Gregory II. The VESTIBULE AT THE SOUTHERN extremity is distinguished rather than divided from the portico, of which it is, in fact, as well as the other, part and parcel, by a spacious open portal, of which the aperture is a broad and lofty arch supported without, that is on the northern side towards the portico, by a pair of columns of cipollino, and within by a pair of columns of granite, all four elevated on bases of travertino coloured in imitation of Hymettian marble; the aperture, however, though open, is provided with an iron railed gate to be closed if required. Against the wall at the extremity is placed one of the colossal equestrian statues above referred to, a figure of Charlemagne sculptured by Agostino Cornacchini, represented triumphantly seated on his charger, as if in contrast with the humble attitude of ascending the steps of the basilica on his knees to receive his crown. As regards the execution, the object is far better calculated to be seen at a distance than for close inspection. Both the sides of the vestibule lie open to the exterior, protected, as to the lower portion, by a balustrade, and comprising above a round-topped arch, through which, on the western side, appears the quadrangle, bounded by the prebendaries' and canons' residences, and on the eastern side the rectangular portion of the piazza, whence by an archway precisely underneath the spot where we are standing is the carriage-road which has been occasionally before referred to. There is also a communication with the colonnade of Bernini by a flight of steps that lead from the north-west angle of the vestibule. The VESTIBULE AT THE NORTHERN extremity corresponds with the other at the southern extremity so far as relates to the open arched entrance from the portico, and as to the general effect when seen from a distance; in the interior, however, it is divided into two small chambers by a flight of nine steps that ascend from the lower to an upper level. Against the wall of the latter higher portion is the equestrian statue of Constantine sculptured by Bernini, cor-

responding in appearance with the other of Charlemagne, which figure, according to the account of Voltaire, was considered a chef-d'œuvre of Bernini, and one of the principal causes of his being summoned by Louis XIV. to build the Louvre. It is a very inferior performance notwithstanding, and whether or not it were ever completely finished, is of unpolished white marble. The horse is represented rearing violently and thrown back on his haunches in an excessive degree, while Constantine, supposed at the same time to be in a state of astonishment viewing the appearance in the firmament of the cross or labarum, is seated on the animal's bare back without a bridle. Each hock of the horse is not only deformed by the excrescence called a *curb*, but one of the very worst description; and in consequence of the limited space, is brought so close to the wall that, insufficient room being left for the right leg of the rider, the limb is described upon the wall in bass-relief in such a manner that it is distorted and disagreeable to look at. The western side of this vestibule lies open towards the Scala Regia, described at page 207, and the eastern side lies open to the colonnade of Bernini, whither a flight of thirteen steps descend. Consequently the vista extends from the top of Bernini's magnificent staircase through the vestibule along the colonnade, and as the latter is open at the farther extremity, far beyond.

The central door leading to the INTERIOR OF S. PETER'S is not used, as before observed, except on special occasions, and consequently the ordinary entrance is either on the right or left by one of the flanking doors, both of which are to all intents and purposes open portals, protected by two enormous curtains of matting, so thick and ponderous that a considerable appliance of force is required to push them aside even sufficiently to squeeze oneself between, which done the visitor necessarily remains a few seconds in darkness, though the inconvenience is in a great measure compensated by the contrast that appears on emerging in the glorious interior. S. Peter's is constructed in the form of a triple nave, divided on each side by three compound piers of extraordinary breadth, faced each pier by a pair of fluted Corinthian pilasters 112 palms or 81 feet 9 inches in height, which support the main entablature. The ceiling of the middle nave is vaulted and

lined with rectangular coffers of stucco, white and gilded, with rectangular spaces, instead of arched as ordinarily, along the base, three on each side, for windows. The pavement is composed of inlaid marble of various and the finest quality, though in consequence of the free admittance granted to all descriptions of people at every hour of the day, the polish on which the beauty of the material depends has long since departed, and the difference of colour and species is hardly perceptible, though, on close inspection, *giallo antico*, *giallo di Sienna*, *Africano*, *pavonazzetto*, *verde antico*, *brocatello*, &c., may be readily recognized. Not far from the entrance may be observed a *rota* of extraordinary dimensions, consisting of a solid slab of porphyry, placed there to mark the spot where the neophyte, according to former usage, was expected to make his first prostration. And there is also to be observed a little farther forward towards the transept, a tablet of marble, on which are engraved the dimensions of the principal cathedrals in Europe, according to which it appears that the internal length of S. Peter's is 837 palms, or 611 feet, and including the thickness of the walls is 862 palms 8 oncie and 3 minuti, or 630 feet nearly. The length of S. Paul's in London is also stated to be 710 palms, or a little more than 518 feet. The change of the form of the building by Paul V. from a Greek to a Latin cross was necessarily after all a disjointed operation, and consequently the point of junction whence the nave was elongated is plainly perceptible upon the ceiling, inasmuch as the span of the vault of the hither portion considerably exceeds the other; that is to say, it measures $120\frac{1}{2}$ palms or 88 feet, while the farther portion is only $107\frac{1}{4}$ palms or 78 feet 3 inches. There is also a corresponding difference in altitude, and the height of the larger or hither portion is 207 palms or 151 feet 1 inch, and the height of the smaller or farther portion 200 palms or 146 feet; so that the appearance of a very broad hoop or band between one portion and the other meets the eye of the spectator. Another architectural defect, arising from the same cause, is also observable, for the main entablature of the farther portion necessarily projects at a right angle in a corresponding degree, and consequently the line of the double range of piers on the right and left, that is three belonging to the middle nave and two beyond, is broken, and three of the

farther portion stand considerably inwards upon the pavement, projecting beyond the two belonging to the hither portion. The main entablature is of stucco coloured in imitation of Hymettian marble, though the ornaments originally proposed have never been completed, with the exception of a small portion above the third pier on the left-hand side, which may serve as a specimen. Upon each pier between the pair of Corinthian pilasters are two niches, one above the other, facing the middle nave, intended to contain colossal statues, though at present those of the lower range only are supplied, and the others empty. The statues in question, of white marble, and 19 palms or upwards of 13 feet 10 inches in height, are as follows; namely, on the right-hand side, **FIRST**, S. Teresa, sculptured by Filippo Valle; **SECOND**, S. Vincenzo de Paoli, by Pietro Bracci; **THIRD**, S. Filippo Neri, by Gio. Battista Maini. And on the left-hand side, **FIRST**, S. Pietro d'Alcantara, which is considered the best of all, by Francesco Vergara; **SECOND**, S. Camillo de Lellis, by Pietro Pacilli; and **THIRD**, S. Ignazio Loyola, by Giuseppe Rusconi. Upon the pavement, close to the first pair of piers on the right and on the left, are to be observed a pair of groups that are among the first objects to attract the attention of the spectator, namely, two colossal marble figures of infant angels that support each of the basins of holy water. These statues, of which the surface is very highly polished, after the manner of Bernini, were nevertheless sculptured, one by Giuseppe Livoni, and the other by Francesco Moderati; and with regard to their size, the following items that I was enabled to procure by actual measurement, taken from the figure on the left-hand side, may serve to give a tolerable idea, namely, the circumference of the head immediately above the ear, 3 feet 1 inch, and the left arm close above the elbow 1 foot 9 inches. The basins that they support are each an enormous tazza of giallo di Sienna marble in the form of a shell encompassed by the ample folds of a mantle of bigio. The piers belonging to the middle nave being three in number, the three arches on each side that communicate with the side naves are 103 palms or 75 feet 2 inches in height, and in span 59 palms or 44 feet nearly; each is surmounted by a pair of white stucco statues of angels in a recumbent attitude, 37 palms or 27 feet 1 inch in height, which dimensions, not-

withstanding the magnitude of the surrounding objects, are considered too large in proportion. The soffits of these arches are lined with gilded coffers containing the papal insignia in bass-relief, and the sides, or in other words the eastern and western sides of the piers, are very richly ornamented with bass-reliefs and sheathings of marble, of which the description of one will suffice to give an idea of decorations which comprise a very considerable feature in the coup-d'œil on entering the basilica. For instance, the eastern sides of the first pair of piers on the left-hand side, at the foot of which are the groups of infant angels above referred to, are among the first individual objects that arrest the attention of the spectator standing at the entrance, for the side in question, formed in the fashion of a Doric pilaster, is covered from top to bottom with marble beautifully polished, including three medallion ornaments, one above another, in bass-relief, sculptured by Bernini. Of these the central medallion consists of a pair of infant angels supporting with uplifted arms the papal crown and keys; the upper medallion is a white marble portrait of Innocent X., under whose auspices the work was performed, surrounded by a circlet of palm branches to serve as a frame, supported by a pair of infant angels also of white marble; and the lower medallion is similar to the upper one, comprising a portrait of Innocent X., &c. Finally, at the bottom and at the top of all, the armorial bearings of the Pamfili are represented in bass-relief by the figure of a dove of white marble with an olive branch of verde antico in its beak. All these bass-relief medallions are enclosed in narrow and appropriate mouldings of different sorts of coloured marble, and the sheathing that serves as the ground of the designs is of breccia di Francia. Upon the gable above the three doors belonging to the middle nave the portals are richly ornamented with marble ornaments and marble sheathing; and there are to be observed also above each door an inscription, the one on the right hand of Innocent X., the one on the left hand of Urban VIII., and the central one of Paul V., all relating to the particular decorations effected by the respective pontiffs. Also within the broad lunette comprised by the span of the vault upon the cornice, there are three windows, and a pair of clocks at the angles.

The SIDE NAVES, considered in the first place with reference to rough dimensions, may be estimated at 330 palms or 241 feet nearly in length, 29² palms or 21 feet 8 inches in breadth, and 75 palms or 54 feet 9 inches in height, though in regard to the length there appears another defect consequent upon the changing the original ground-plan by appending to it, contrary to the disposition of former architects, the longer limb of the Latin cross, inasmuch as the view of the spectator, instead of ranging in perspective across the entire breadth of the transept, as would have been the case under ordinary circumstances, is limited to the distance of 330 palms, as above cited, in consequence of the extraordinary bulk of the piers that support the dome, one of which at the extremity of each side nave effectively blocks up the vista. An adequate idea of the extent of the space may be conceived from the above measurements, and as relates to the formation more particularly, the ceiling is composed partly of the three broad soffits of segment arches that span across from the three piers respectively to the flank wall, and partly of three oval domes, which in the intermediate spaces cover a quadrilateral area in front of three lateral chapels, composing a vestibule at the entrance of each. The segment arches, to which the height of 75 palms, as above stated, applies, are formed at the eastern and western entrances of marble, and supported by a pair of Corinthian columns of cotanella, and the soffits of the vaulting within are lined with coffered white stucco: the oval domes, all similar to one another in form and dimensions, are in height, including a lantern cupola, 182 $\frac{1}{4}$ palms or 133 feet. So much being premised, it may be as well to remark, previous to describing the lateral chapels and the monuments contained in each nave, that although I have found it necessary to mention all the above-mentioned deviations from architectural perfection in the beginning, the points in question, on first entering the basilica, almost invariably escape the observation of the spectator, whose mind, on the contrary, is exclusively filled with wonder and admiration at the unparalleled magnitude of the building and the splendour of its decorations. For my own part the appearances in reality exceeded very far indeed all that my imagination had anticipated.

Beginning with the left-hand nave, at the eastern extremity

of which is the southernmost of the five entrances, the FIRST LATERAL CHAPEL is called Capella del Fonte Battesimale, and serves for a baptistery: as regards the dome of its vestibule, the concave portion is covered continuously with mosaic, copied by the artists Giuseppe Passeri and Niccola Ricciolini from pictures of Francesco Travesani, and the drum is lined with gilded pilasters which support a similar cornice; in the intercolumniations are niches, of which some contain statues and others are empty. The chapel is protected by a balustrade of brocatello, with cornice of white marble, and the entrance is by a round-topped arch, one of the four that support the dome of the vestibule, of which the sides are lined with medallion ornaments such as before described, and within it is a smaller arch surmounted by a triangular pediment supported on a pair of Corinthian columns of cotanella with white marble capitals. The area of the interior is an oblong approaching to a square, of small dimensions, and the ceiling is in the form of an oval dome with a lantern cupola. The altar picture is a mosaic copy of the baptism of our Saviour, by Carlo Maratta; and on the side walls are two other mosaic pictures, one a copy of a picture by Giuseppe Passeri, representing S. Peter baptizing his gaolers Processus and Martinianus in the Mamertine dungeon, and the other by Andrea Procaccini, representing the baptism of the Centurion: all the pictures are encompassed by fixture frames of giallo antico, and the remaining surface of the walls is sheathed with verde antico, Sicilian jasper, and other sorts of fine marble. In the middle of the pavement is to be observed a magnificent ancient sarcophagus, or bathing-basin of porphyry, which was originally discovered in the Mausoleum of Adrian, and thence conveyed to the ancient basilica, where it stood in the atrium, and served to contain the remains of the Emperor Otho II., who died in Rome in 984; it was placed in its present position, where it is used as a baptismal fount, by Innocent XII. The ancient receptacle is in shape oval, about $12\frac{1}{2}$ feet long by 6 feet broad, and is covered by a magnificent modern lid, which is of gilded bronze, with all its ornaments; that is to say, from the centre rises a pedestal flanked at the angles by four statues of infant angels, and on the summit is the figure of a lamb, over the shoulder of which a cross inclines

slantingly; attached to the cross is a scroll bearing the words "Ecce Agnus Dei." The body of the pedestal and the whole of the cover are very richly ornamented with bass-relief, and upon the side fronting the entrance two of the flanking figures of infant angels support a circular medallion shield sculptured in bass-relief with a representation of the Holy Trinity exemplified by figures of the Almighty seated with our Saviour on each side of a sphere, and a dove hovering above in the midst of rays of glory. On the side opposite facing towards the altar is a similar medallion bearing the date 1698, and the name of the constructor of the lid in question, Innocent XII.

Proceeding up the nave through the broad segment arch on the western side of the preceding chapel, which arch, as before stated, is supported by a pair of columns of cotanella marble, its crown being of marble, and the soffit of the vaulting within, extending the extreme breadth of the pier, lined with coffers of white stucco, there is to be observed on the right-hand side engrafted on the masonry of the pier the MONUMENT OF THE STUARTS. James, commonly called the Pretender, son of James II., was born on the 21st of June, 1688, and married, on the 3rd of September, 1719, the Princess Maria Clementina, daughter of James Sobieski, and granddaughter of John Sobieski, King of Poland. Both having retired to Rome, the Princess died there on the 18th of January, 1735, and afterwards James died there also on the 1st of January, 1756, at the age of 68, leaving two sons, Charles Edward, born at Rome 31st of December, 1720, and Henry Benedict, born also at Rome 6th of March, 1725. This monument was sculptured by Canova to the memory of James the Old Pretender, Charles Edward the Young Pretender, and Henry Benedict the Cardinal, the latter called in Rome, as if the father were rightful owner of the crown of England, Cardinal York. It was erected partly at the expense of George IV., whose donation of 50*l.* was transmitted to Pius VII., accompanied by a set of plaster casts of the Elgin marbles and his Majesty's own portrait.* The face of the structure, which is a few feet only in depth and entirely of white marble, is in the form of the frustum of a pyramid planted on a double base, and surmounted by the

* See page 236, and vol. ii. page 224.

royal arms of England, with the lion and the unicorn, its supporters, &c., emblematic of the liberal disposal made of the British crown by the Romish church. Below the entablature on which the armorial bearings rest are profile portraits in bass-relief of James, Charles Edward, and Henry Benedict, surmounted by a festoon of flowers, and underneath the portraits is the following inscription, in which James the Old Pretender is actually styled James III. without paraphrase:—"Jacobo III., Jacobi II. Magnæ Brit. Regis filio, Carolo Edvardo, et Henrico Decano Patrum Cardinalium, Jacobi III. filiis, regiæ stirpis Stuardiæ postremis. Anno MDCCCXIX." Below the inscription is a door as if leading to the cenotaph, though here there is no sepulchre, surmounted by a small triangular slab of marble bearing the epigraph "Beati mortui qui in Domino moriuntur." The door is flanked by a pair of figures of weeping angels in bass-relief, standing sideways so as to face each other, the head of each resting on the bosom, the wings drooping, the hands elevated and joined together under the chin, supported by one end of an extinguished torch whose other end rests on the ground. Opposite to the above monument there is to be observed upon the flank wall close on the western side of a door leading to the staircase that ascends to the cupola the MONUMENT OF MARIA CLEMENTINA SOBIESKI, wife of James the Old Pretender and mother of Charles Edward and Henry Benedict, which was erected at the cost of 18,000 scudi, by the establishment called the Fabbrica di S. Pietro. It was sculptured by Pietro Bracci after the design of Filippo Barigioni, and consists of the figure of a slightly projecting pyramid of porphyry planted on a base of Porta Santa, which object is thrown into strong relief by a ground of blue sky and clouds painted on the wall, as if with reference to the apotheosis of the departed. Below the pyramid, which is elevated at a considerable height, is a sarcophagus of porphyry, above which are two marble statues, one of a female representing Charity, and the other an infant, which support a circular medallion portrait of Maria Clementina, executed by the Cavaliere Cristofori. The portrait, with extraordinary good effect, is inclined obliquely towards the spectator. A mantle of Sicilian alabaster with fringe of gilded bronze descends in ample folds on both sides of the sarcophagus, which is flanked

by a pair of infant angels, one of which holds in its hand a crown and the other a sceptre, and upon it the following inscription is engraved: "Maria Clementina M. Britann. Fr. et Hibern. Regina." It may be remarked in the above inscription where the title of Queen of England is bestowed unreservedly, that while the head of one of the infant angels occupies a clear space between the words "et" and "Hibern.," the first four letters of the word Regina, whether from accident or design, are concealed by the head of the other.*

The SECOND LATERAL CHAPEL, called Capella della Presentazione, is situated between the first and second piers. The oval dome of its vestibule is lined with mosaics copied from various pictures of Carlo Maratta, and the chapel, which is protected by a balustrade of brocatello with cornice of white marble, is comprised within an arched recess formed by one of the four main arches. The pediment of the altar is supported on a pair of half columns of Porta Santa, and the altar picture is a mosaic copy of a picture of Romanelli, representing the Presentation in the Temple of the Holy Virgin, of which the original is at present in the church of S. Maria degli Angeli on the Viminale.

On proceeding westward along the nave is to be observed on the right-hand side, upon the second pier, the MONUMENT OF INNOCENT VIII., constructed altogether of bronze by Antonio Pollajuolo, in the form of the elevation of a narrow building, surmounted by a pediment in the broken form, containing in the open space an heraldic shield bearing the pontifical arms, and accompanied by the keys and the papal crown. It is divided as it were into three stories or compartments by narrow cornices, within the upper one of which is a medallion containing a bass-relief figure of the Holy Virgin, flanked by a pair of figures of angels kneeling. Within the central compartment is a statue of Innocent VIII. clad in pontifical robes, bearing on his head the triple crown, holding in his left hand a sceptre, and extending the right hand raised in the attitude of benediction; and on each side are a pair of niches, one above another, containing other smaller statues. In the lower compartment, in contrast with the representation of the exer-

* There is another monument of Maria Clementina in the church of S.S. Apostoli. See vol. i. page 213.

cise of supreme dignity and power expressed by the above figure, appears another effigy of the same pontiff after life has departed, lying dead and supine on a sarcophagus, on the side of which is engraved in allusion to the name of Innocent the following apposite extract from the 26th Psalm, v. 11: "In innocentia meâ ingressus sum, redime me Domine et miserere mei." There are also two other inscriptions of an ordinary character, one on the pedestal of the figure within the central compartment, and the other on the lower base of the monument. Opposite the monument of Innocent VIII. is to be observed on the left-hand side upon the flank wall, immediately beyond a door which serves as a side entrance to the Capella del Coro, which is the lateral chapel next in succession, a MONUMENT which is appropriated to the reception of every Pope in succession, whose remains are deposited there for the space of a twelvemonth after death, or for a longer period, until the structure finally erected to their memory may be completed. It comprises nothing more than a plain sarcophagus of white marble, above which the representation of a niche is painted on the wall in *chiaro oscuro*. At the time I visited the basilica, in the reign of Gregory XVI., there was no other inscription than, engraved on the side of the sarcophagus, the name and title of the occupant, his predecessor, as follows: "Pius VIII. P. M."

The THIRD LATERAL CHAPEL, called Capella del Coro, is situated between the second and third piers. The oval dome of its vestibule is lined with mosaics copied from pictures of *Ciro Ferri* and *Carlo Maratta*. The entrance is through one of the four main arches that support the dome of the vestibule by a portal protected by a door of iron railing lined with plate-glass and surmounted by a triangular pediment supported on a pair of columns of *cotanella* marble. In this chapel the regular divine service of the basilica is performed every day, and the celebration of vespers on Sundays is invariably attended by a numerous assemblage of English and other foreigners. In the mean time, though a tolerable view of the interior may be had through the iron grated door, the latter is closed continually, so that those persons who on week days are desirous to obtain admittance must make application to the custode, or functionary to whom the special charge of the chapel in question is intrusted. The

interior is rather calculated for the accommodation of the priests and canons who officiate, and for the reception of a large concourse of people, than remarkable for its decorations, though the ceiling and walls are covered partly with bass-relief ornaments of gilded stucco disposed in panels, and partly with painting in *chiaro oscuro*, after the designs of Giacomo della Porta. The pavement is composed of inlaid marble of various sorts, including a large proportion of brocatello, with the exception of two circular discs of mosaic, in one of which close to the entrance are represented the papal keys, the triple crown, &c., and in the other near the altar a bouquet of lilies. The altar, situated opposite the entrance, is elevated by five steps above the pavement, and is contained within a shallow arched recess; it is surmounted by a canopy, and the altar picture is a mosaic copy of a picture by Pietro Bianchi, of which the original is to be seen in the church of S. Maria degli Angeli, representing the Conception of the Holy Virgin, together with figures of S. Francisco, S. Antony of Padua, and S. John Chrysostom. Underneath the altar is a sarcophagus said to contain the remains of S. John Chrysostom, and in front is a Paschal candlestick represented by a small column of *bianco e nero* of superior quality, with a Roman Ionic capital of gilded bronze extremely highly wrought. Upon the wall on the eastern side is an elevated and spacious gallery, appropriated to the reception of the friends of the church dignitaries, and the élite of foreign visitors, to whom during the celebration of the Sunday vespers and other special occasions admittance is granted. On the western side, at a height corresponding with the gallery of spectators, is another similar gallery, which contains an organ and is resorted to by the singers who officiate during the service. Below, for the church dignitaries, are three rows of seats or stalls like those in a Protestant cathedral, that is to say, high-backed chairs of walnut wood carved in bass-relief, with figures and foliage very highly polished. The Sunday vespers are the more numerous attended by English foreigners inasmuch as the hour appointed is subsequent to the evening service of their own church, and at the same time sufficiently early not to interfere with dinner engagements; so that at all events the crowd who assemble every Sunday not only occupy all the assignable places within the chapel, but

extend themselves over a considerable space outside also. The forbearance of the Roman hierarchy is perhaps never more eminently displayed than on these occasions towards their Protestant visitors, who for the most part are in the habit of conducting themselves, it must be confessed, precisely as if they were at a *soirée* or among some other ordinary social assemblage of people: for example, standing still for awhile and listening to the music, then entering freely into conversation with one another, or recognizing a friend at a distance by smiling, bowing, and nodding; giving and accepting invitations, shifting perpetually from place to place, and occasionally quitting their post altogether in groups, and returning again after taking a few minutes' promenade. Meanwhile not the slightest expression of disapprobation is perceptible on the countenances of the principal authorities; and particularly the Swiss guards scattered singly here and there, and behaving most apathetically, stand upright as pedestals, without casting their eyes to the right or left. The period of the celebration of vespers is about an hour and a half, and the performance consists of vocal music almost exclusively, of which the style has certainly more affinity to the character of an opera than of a sacred oratorio: it is also not a little singular that here, in the Pope's dominions, there are invariably among the performers one or more of a certain class of singers who have been of late years discouraged in all other places throughout Europe; and moreover, what is still more curious, though a fact, their presence in the basilica is contrary to the ecclesiastical law, whatever be the means adopted to evade the regulation. So soon as the service is over, the functionary whose duty it is to bear the *thurible*, a large hollow spherical silver vessel perforated with holes, filled with the fragrant embers of frankincense, and suspended like a lamp by three silver chains, approaches the three rows of stalls or seats, and respectfully, according to the etiquette of the Roman church, performs an act of grace or compliment to every one of the occupants separately in succession, by swinging the *thurible* vertically at the utmost extent of the chains, in such a manner as to discharge a volume of perfumed smoke immediately under the nostrils of the dignitary, which favour, on snuffing up the agreeable odour, he duly acknowledges by a grave bow.

Every one having thus snuffed and bowed in rotation, no sooner is the valedictory part of the solemnity accomplished than the bearer of the thurible, turning to the crowd of visitors who throng the entrance of the chapel, dispenses a last and final fumigation to these also, by swinging it at arm's length horizontally, *pro bono publico* as it were, towards them. At the latter signal the Swiss guard, roused in a moment as it were from their lethargy, commence active operations to clear a way on the right and left for the dignitaries, who now, every one bearing a lighted flambeau, march out of the chapel two and two in procession, and the visitors are at once ejected.

The point where we have now arrived, at the segment arch that spans across from the third pier to the flank wall, is the point before referred to, where the limb of the Latin cross was appended by Paul V. to the former ground plan; and accordingly with regard to the vaulted space, on proceeding westward to the extremity of the nave, there is a difference in the decorations; that is to say, though the pair of columns at the eastern entrance are of *cotanella* marble as before, those at the western entrance towards the transept are of *cipollino*. Also, at both entrances, within the segment arch is constructed another arch of *Africano*, and the surface of the masonry within, as well on the side of the pier as on the flank wall, with the exception of the space occupied by monuments, is sheathed with *Sicilian jasper*, *Africano*, and other sorts of marble; towards the eastern entrance especially are some very particularly large and highly polished tablets of *brocatello*. On the right-hand side upon the third pier is to be observed the MONUMENT OF INNOCENT XI., of the family of *Odescalchi*, constructed by a French artist, *Etienne Monot*, and consisting of a somewhat incongruous assortment of bronze and marble. Belonging in the first place to the upper portion is a large niche containing a statue of *Innocent XI.* seated on the pontifical chair, with the triple crown on the left knee, and the keys in the left hand, with the right hand raised in the attitude of benediction; the figure is flanked by two others of females, one on the left hand bearing a cross representing Religion, and the other bearing a sword representing Justice. All the above group is composed of white marble, and rests on a very magnificent pedestal of *giallo di Sienna*, on the face of which is

engrafted a tablet of white marble sculptured in bass-relief, representing the raising the siege of Vienna, and defeat of the Turks, by Sobieski. The lower portion comprises a large sarcophagus of Porto Venere, ornamented at the edges with mouldings of gilded bronze, and bearing in the middle an inscription of the same material. The sarcophagus is supported by two lions of gilded bronze, the ends of whose tails by a singular caprice of the artist are of *giallo antico*; and as the creatures appear writhing under the weight of the burden, he has given their countenances a corresponding expression of uneasiness, quite inconsistent with the dignified character of the animal. Upon the flank wall, on the left-hand side, opposite the monument of Innocent XI., is the MONUMENT OF LEO XI., who lived only twenty-seven days after he ascended the papal chair in 1605. He was succeeded by Pope Borghese. It consists of a statue, by Algardi, of Leo XI. seated in the pontifical chair, the triple crown on his head, and the right hand raised in the act of benediction. The statue, which, as are all the accompanying figures and objects, is of white marble, is contained within a spacious niche, and planted on a sarcophagus flanked by two statues of females, one bearing a sceptre emblematic of the temporal power of the deceased, short as was its duration, and the other a cornucopia, with allusion to his munificence. The side also is ornamented with a bass-relief, by a scholar of Algardi, representing the abjuration of Henry IV. of France, in whose court at the Tuileries Leo resided at that period, viz., 1595, as cardinal legate. A brief and pathetic moral is appended to the extraordinary pretensions to earthly dignity exhibited by the monument, by the representation, with reference to the untimely death of the occupant, of a bunch of flowers sculptured in bass-relief on the base of the sarcophagus, accompanied by the two simple words, "*Sic florui.*"

Proceeding now to the RIGHT-HAND NAVE, at the eastern extremity of which is the Porta Santa, there is to be observed upon the gable wall, above the door in question, a mosaic copy, by the Cavaliere d'Arpino, of a specimen of early art, an ancient mosaic picture, representing S. Peter holding in his hands the symbols of his ministration, the keys and the Bible. It is executed in a rough, primitive style, similar to the original, and composed of large pieces of mosaic on a

golden ground ; on the wall below is painted in fresco a representation of clouds and sky. The Porta Santa, of which the appearance on the outside has been described already, is distinguished by a tablet of white marble, on which is engrafted a cross of Sicilian jasper. With respect to the construction of the nave, it is precisely similar to that of the left-hand nave, and the FIRST LATERAL CHAPEL is called Capella della Pietà. The oval dome of its vestibule is covered with mosaic copies of pictures of *Ciro Ferri* and *Pietro da Cortona*, and the chapel is protected by a balustrade of which the balusters are alternately of brocatello and Sicilian jasper, and the cornice of white marble. The area, which is an oblong approaching to a square, is of small dimensions, and the vaulted ceiling is painted in fresco by *Lanfranco*, as are the lunettes formed by the supporting arches upon the cornice. The altar opposite the entrance is contained within an arched recess, lined with *fior di Persico* and *bigio* marble, and above it, instead of an altar picture, is the celebrated marble group executed by *Michael Angelo* in his twenty-fourth year, from which the chapel receives its title, representing the Holy Virgin supporting on her knees the dead body of our Saviour. It was sculptured at the expense of the French ambassador, Cardinal *Jean Villiers*, resident at the papal court at the period in question, and bears the name of *Michael Angelo* engraved on the girdle of the female figure. The group, or, as it is called, *Pietà*, of which there are copies innumerable—notwithstanding the design, that of the body of the full-grown Saviour stretched, as if it were an infant, across the knees of the Holy Virgin, has no regard whatever to proportions, and is by no means consistent with nature—is placed upon a pedestal in the form of an oval prism, composed of white marble and Sicilian jasper, and in the rear a considerable portion of the wall is sheathed with Sicilian jasper, edged with *verde antico*. Upon both side-walls is a door protected with bronze grating, each communicating with a small chapel, used for the purpose of a repository for reliques, where is to be seen, it is said, in the one on the left-hand side, a curious ancient crucifix, sculptured by *Pietro Cavallini*, and a mosaic picture, by *Cristofori*, of *S. Nicola di Bari* ; and in the one on the right-hand side a fragment of a column, stated, according to the traditions of the Roman church, to be the same that our

Saviour leant against in the Temple of Jerusalem while he disputed with the doctors. Here also is said to be an ancient sarcophagus of white marble, wrought in bass-relief, which contained the remains of Anicius Probus, who was prefect of Rome in the fourth century. Previous to occupying its present place it was used as a baptismal font in the old basilica; in fact, all the others of the above-mentioned reliques were formerly contained in a chapel of the old basilica, called "*Capella delle Reliquie*." Anicius Probus was of the celebrated Anician family, of whom the head was Anicius, prætor of Rome 168 years before the Christian era, after which period various other members succeeded to the consulship and high offices, and were the first among the Roman Senate to embrace Christianity.

Proceeding westward up the nave, there is to be observed on the right-hand side of the vaulted space, upon the flank wall opposite the first pier, the MONUMENT OF LEO XII., erected to his memory by his successor, Gregory XVI., under circumstances that exhibit the disposition of the latter pontiff in a favourable point of view, inasmuch as, generously appreciating the sense of humility of Leo XII., who was buried in the transept at his own special request, at the feet of his great namesake, Leo I., where nothing more than a simple slab of marble on the pavement marks the spot, Gregory employed the French artist, the Chevalier Fabris, to construct the present memorial. It consists of a simple marble statue of Leo in an erect attitude, dressed in pontifical robes, the whole figure, the robes especially, very beautifully sculptured. It is contained in a niche, and underneath it, though the motive that gave rise to the performance might well have furnished a subject for self eulogy and a lengthy inscription, appears the simple epigraph, "*Memoriæ Leonis XII. P. M. Gregorius XVI. P. M.*" Underneath the niche is a small mahogany door, which, whether it be one of several minor staircases that ascend to the top of the building, I cannot say. Opposite the monument of Leo XII., that is to say, upon the eastern side of the first pier, or, in other words, the western side of the main arch that communicates with the middle nave, is the MONUMENT OF CHRISTINA, QUEEN OF SWEDEN, daughter of Gustavus Adolphus, who having abdicated her crown and abjured the Protestant faith in the cathedral of Innspruck in the year 1655, retired to Rome, where she passed her latter days,

and died in the year 1689 in the Corsini Palace. Queen Christina was buried in the crypt under the dome of the basilica, and the monument in question, commenced by the architect Carlo Fontana, under the auspices of Innocent XII., who died before it was completed, was finished in the succeeding reign by Clement XI. It consists in the first place of a circular medallion portrait, in profile, of Queen Christina, executed in bass-relief on white marble, and very highly polished. The portrait is encircled by a band of gilded bronze, on which, in raised capital letters of the same material, is the following inscription or legend, relative to which it is to be observed that the name *Alexandrina* was assumed by the Queen, after Alexander VIII., at her new Catholic baptism: "*Christina Alexandrina D. G. Suec. Gothor. Vandalorumque Regina.*" Underneath the medallion, which is elevated at a considerable height, is a broad scroll supported by a death's head wearing a crown, and placed between a pair of cherubs' wings, the head, the crown, the wings, and scroll, all of gilded bronze. Upon the scroll is the following inscription, relative to which it is to be remarked that its tenor, referring explicitly to the circumstances of the abjuration, is directly contrary to the wishes of Christina, who before her death composed her own epitaph in these simple terms: "*D. O. M. Vixit Christina Annos LXIII.*"—"Christinæ Suecorum Reginae ob orthodoxam religionem abdicato regno, abjuratâ hæresi hic susceptam, ac dilectâ Romæ sede eximie cultam, monumentum ab Innocentio XII. inchoatum Clemens XI. P. M. absolvit anno Sal. MDCCII." At the bottom of all is a sarcophagus of giallo di Sienna marble, surmounted by a pyramidical cover, on the summit of which is placed a crown, with a cross and sphere all of the same material, as is a pedestal on which it rests; and, finally, the sarcophagus is flanked by a pair of marble statues of infant angels, one of which bears in its hand a cross, and the other a sceptre; and upon its side is engrafted a tablet of white marble, sculptured in bass-relief by a French artist, Jean Teudon, with a representation of the ceremony of the Queen's abdication of Protestantism in the Cathedral of Innspruck.

The SECOND LATERAL CHAPEL is called *Capella di S. Sebastiano*, and the oval dome of its vestibule is covered with mosaics copied from pictures of Pietro da Cortona. The

chapel, like the Capella della Presentazione opposite, is limited to the space comprised within one of the four arches that support the dome of the vestibule ; the pediment of the altar is supported on a pair of columns of Porta Santa ; and the altar picture is a mosaic copy of an original picture of the martyrdom of S. Sebastian, by Domenichino, which is to be seen at present in the church of S. Maria degli Angeli, on the Viminale.

Proceeding westward along the nave, there is to be observed on the right-hand side, upon the flank wall opposite the second pier, the MONUMENT OF INNOCENT XII., sculptured by Filippo Valle, which consists, in the first place, of a statue of Innocent XII. seated in the pontifical chair, in the usual attitude of benediction. It is elevated on a broad plinth of breccia di sette basi, and is contained within a spacious niche, of which the whole inner surface is lined with giallo antico, Africano, and other sorts of fine marble and alabaster, particularly alabastro a pecorella. Below the niche is a sarcophagus of verde antico, edged with mouldings of gilded bronze, flanked by a pair of marble statues of females, one, accompanied by two children, representing Charity, and the other representing Justice, bearing a sword and a pair of scales, both the sword and the scales of gilded bronze. On the side of the sarcophagus is engrafted a tablet of rosso antico, bearing in letters of gilded bronze a Latin inscription to the effect that the monument was erected under the auspices of Benedict XIV., in the year 1746, by Cardinal Petra, Grand Penitentiary, in lieu of a receptacle of more humble character constructed by the deceased for himself in his lifetime, where the remains were deposited previously. Below the sarcophagus is a small door of mahogany, similar to the one just now alluded to under the statue of Leo XII., whose jambs and lintel, together with the ornaments by which the door is flanked, form a part of the monument : the jambs and lintel, for instance, are of giallo antico, the latter inlaid with a representation, in bass-relief, of a wreath of oak-leaves and acorns in verde antico, and flanked by a pair of finely sculptured lions' heads of white marble. Upon the second pier, opposite the monument of Innocent XII., is the MONUMENT OF THE COUNTESS MATILDA, which was sculptured, under the auspices of Urban VIII., by Bernini. The Countess Matilda, daughter of Boniface, third Marquis of

Tuscany, having come into full possession of her vast patrimonial estates at the death of her mother in 1076, and having established a questionable or rather unquestionable degree of intimacy with Gregory VII., devoted her entire wealth and influence to the service of the Roman Catholic Church, to which establishment finally, in addition to largesses to an extraordinary amount conferred during lifetime, she bequeathed her whole property. She was buried in a Benedictine convent near Mantua, whence her remains, after resting there upwards of five centuries, were removed hither by Urban VIII., in the year 1635. The Countess Matilda is celebrated for having interceded with Gregory VII. in favour of the Emperor Henry IV., whom Hildebrand, in consequence of a dispute that had arisen between them with regard to the sale of ecclesiastical benefices, had excommunicated; whence a sensation was created, in accordance with the temper of the times relating to the spiritual dominion of the Pope, so profound that Henry finding his subjects absolved from all manner of allegiance, and himself an outcast from the pale of Christendom, was compelled to the most humiliating act of submission. Accordingly, when for that express purpose the Emperor was summoned to the presence of Gregory, who was at that time carousing with the Countess Matilda at the castle of Carossa, near Reggio, one of her impregnable fortresses in the Apennines, he was subjected for three whole days previously to penance and mortification, lying like a dog in the courtyard, and remaining, though the time was the depth of winter, without food or shelter; nor till the fourth morning of tribulation was he permitted to approach the papal presence, where, divested of all appearance of royalty, dressed in the meanest apparel, and prostrate on his knees on the ground, he sued for pardon; and having kissed the papal slipper in the presence of a large concourse of people assembled to witness the degrading ceremonial, received absolution. The monument consists of a marble statue of the Countess Matilda, sculptured, with the exception of the head, which is said to be by Bernini himself, by a scholar of Bernini, Stefano Speranza. The statue, contained in a niche surmounted by a pair of infant angels supporting a crown, is in an erect attitude, bearing under the left arm the Papal triple crown and keys, which she appears as it

were, in the fervour of adoration, to press to her bosom, and in the right hand a sceptre. Below the niche is a large sarcophagus of white marble, surmounted by a tablet or scroll of marble, bearing the following inscription, that occupies the entire intermediate space, and is flanked by a pair of infant angels kneeling: "Urbanus VIII. P. M. Comitissæ Mathildi virilis animi fœminæ sedis Apostolicæ propugnatrici, pietate insigni, liberalitate celeberrimæ, hûc ex Mantuano Sancti Benedicti Cœnobio translatis ossibus, gratus æternæ laudis promeritum mon. pos. anno MDCXXXV." The sarcophagus is ornamented at its edges with delicate mouldings, in which may be observed, as well as in other parts of the surface, the figures of bees, indicative of the armorial bearings of Barberini; and its entire face is occupied by a bass-relief sculptured by Stefano Speranza, that serves to perpetuate, in extraordinary contrast with the present state of affairs under Pio Nono, a picture of former times in the zenith of Papal supremacy, where is represented Hildebrand seated, in the middle, on the pontifical chair, and the prostrate Emperor kissing his slipper; on the right hand the Countess Matilda standing at the head of her numerous attendants, and on the left hand the spectators, papal guards, &c.

The THIRD LATERAL CHAPEL, corresponding with the Capella del Coro in the left-hand side nave, is called Capella del S.S. Sacramento, and the oval dome of its vestibule is covered with mosaics copied from various pictures of Pietro da Cortona. The entrance, similar to the entrance of the Capella del Coro, is by a portal protected by an iron-grated door lined with plate-glass, and surmounted by a pediment supported on a pair of Corinthian columns of cotanella with capitals of white marble: immediately within the grating, which is painted black and highly varnished, and the remainder completed by an abundance of ornaments of copper-coloured bronze, seven large silver lamps kept continually burning hang suspended from the ceiling in a row with admirably good effect. The area of the interior is an oblong, of which the long sides are in a transverse direction: the ceiling is vaulted, with a lantern cupola in the middle, and on each of the long sides there is an arched space for a window: the surface is lined with gilded stucco ornaments in bass-relief. The pavement is composed of inlaid

marble, with the exception of a piece of mosaic close to the entrance composed of very small fragments in the ancient style, representing a cornucopia filled with grapes and ears of bearded wheat or barley. A considerable space on the right-hand side is occupied by a magnificent MONUMENT OF SIXTUS IV., constructed by Antonio Pollajuolo, consisting of a massive tabular pedestal of dark-coloured, almost black, and highly polished bronze, abundantly ornamented with bass-relief, 20 palms by 15 in superficies, or 14 feet 7 inches by 11 feet 4 inches, and $3\frac{1}{2}$ palms or 2 feet 6 inches in height. Upon it appears the supine figure of Sixtus IV., which, as well as the whole monument that, bearing the date 1484 on the side, has existed for a period of nearly four centuries, shows as bright and fresh a surface as ever; it is altogether the most magnificent specimen of that description to be seen in Rome, superior considerably to a similar structure to the memory of Martin V. in S. John Lateran. Under the same monument is also buried Julius II., the nephew of Sixtus IV., whose wishes relative to the place of interment have been consequently disregarded, notwithstanding the magnificent monument that during his lifetime he employed Michael Angelo to build for him in the church of S. Pietro in Vincoli.* The walls of this chapel, comprised respectively within the four arches that support the ceiling, are ornamented with a pediment surmounted at the extremities by a pair of white stucco figures of angels in a seated posture, and supported on a pair of small stucco Roman Ionic columns fluted white and gold, with gilded capitals: the remaining surface, with the exception of the space occupied by objects to be noticed, is covered with gilded stucco wrought in a description of low bass-relief that resembles embossed paper. On the side opposite the entrance is the principal altar, elevated by two steps above the pavement and protected by a balustrade of brocatello with cornice of bianco e nero that encloses a square space in front. The altar picture is a painting in fresco by Pietro da Cortona, representing the Holy Trinity—a rare instance of an altar picture in fresco, especially in S. Peter's, where, with one other exception, exclusive of the present chapel, all are mosaic. There is also to be observed in front of this altar a magnificent ciborium, constructed by

* See vol. ii. page 388.

Bernini after the model of the circular temple of Bramante, that marks the place of S. Peter's crucifixion in the cloister of the convent attached to the church of S. Pietro in Montorio.* The structure, which is not an exact copy of its prototype, though in the form of a circular temple, is composed for the most part of gilded bronze, $28\frac{1}{2}$ palms or 20 feet 10 inches in height, elevated on a base of Sicilian jasper that rests on a broad plinth of bianco e nero marble, and flanked by a pair of large bronze statues of angels kneeling in an oblique position in front. It comprises two orders of architecture, of which the lower is a circular peristyle upon whose entablature, supported on fluted Corinthian columns of gilded bronze and lapis lazuli alternately, are planted a row of small figures of saints of gilded bronze. The second order, rising within the former, consists also of a circular peristyle whose entablature, resting on columns of gilded bronze, supports a dome divided by vertical ribs into alternate compartments of gilded bronze and lapis lazuli, and the dome is crowned upon the apex by a small statue of our Saviour standing with the right arm that sustains the cross elevated above the head, and the left arm hanging down parallel to the body. On each side of the foregoing altar is a door, one of which leads to a flight of steps that serves for the private entrance of the Pope to S. Peter's from the vestibule at the southern extremity of the tapestry gallery of the Vatican referred to p. 269, and the other communicates with a small sacristy. On the right-hand side of the chapel, protected by a balustrade of Carrara marble, is another altar, of which the white marble pediment, constructed in the broken form, is supported on a pair of ancient columns of white Tyrian marble that formerly belonged to the confessional of the ancient Basilica; of these columns the lower portion of the shafts is spirally fluted and the upper portion wrought in low bass-relief with a representation of vine-leaves and tendrils. The altar picture is a portrait of S. Maurice painted by Bernini. On the left-hand side of the chapel there is an organ, and below it a door communicating with the transept.

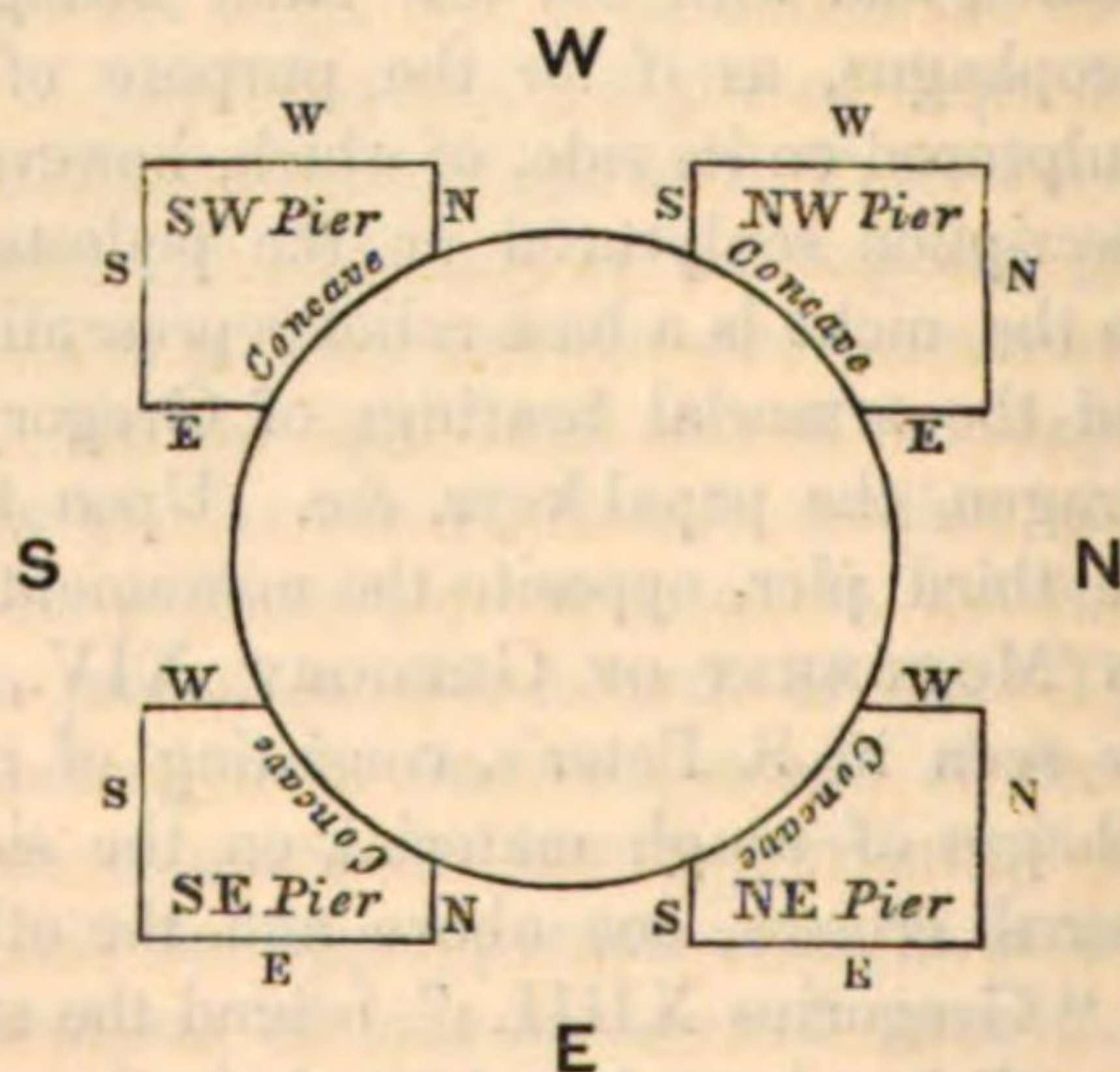
Proceeding westward along the nave to its extremity, the vaulted space between the flank wall and the third pier, similar to the corresponding passage in the left-hand nave, marks at its

* See page 161, where it is erroneously attributed to Michael Angelo.

commencement by the different style of construction, such as in the other instance was referred to, the point of junction of the limb of the Latin cross appended by Paul V. to the original ground-plan. Here, on the right-hand side, upon the flank wall, is to be observed, sculptured by Rusconi, the MONUMENT OF GREGORY XIII., who died in 1585, and is celebrated for his reformation of the Calendar. It consists, in the first place, of a marble statue of the Pontiff seated in the pontifical chair within a niche. Below the niche, elevated upon a pedestal by four short legs, is a sarcophagus of white marble, and underneath appears the fore-body of a dragon, with reference to the armorial bearings of Gregory, that with upturned crest and crouching attitude protrudes as if in agony. The sarcophagus, which is partly covered by a mantle of white marble, is flanked by a pair of colossal statues of females of exaggerated dimensions; one representing Religion is in a seated attitude, bearing in the left hand an open Bible, and in the right hand a tablet, on which appears engraved the following sentence:—"Novi opera ejus et fidem: *Apocal.*, cap. ii. v. 19." The other figure, which is also seated, represents Fortitude wearing a helmet, and with the left hand lifting the mantle from the sarcophagus, as if for the purpose of showing an inscription sculptured on its side, of which, however, as well as of another inscription sculptured on the pedestal, I have no copy. Above the niche is a bass-relief representing within an heraldic shield the armorial bearings of Gregory XIII., including the dragon, the papal keys, &c. Upon the left-hand side upon the third pier, opposite the monument of Gregory XIII., is the MONUMENT OF GREGORY XIV., one of the plainest to be seen in S. Peter's, consisting of nothing more than a sarcophagus of rough material, on the side of which, between two small crosses, one above and the other below, is the epigraph, "Gregorius XIII.:" behind the sarcophagus a portion of the wall is coloured dark, in imitation of a tablet of marble.

The TRANSEPT, in the centre of which rises the unparalleled dome, is in its area a perfect square, terminating at the northern and southern sides, or, to use the term I have hitherto been in the habit of applying to a transept, the northern and southern extremities, by a deep and spacious tribune or absis, and at

the western gable of the building by the main tribune or absis of the choir, commonly called, in consequence of the chair of S. Peter supposed to be preserved there, "*cattedra*." The four supporting piers, however, of which the area is pentagonal, are of such very extraordinary dimensions, that as each is connected by vaulting with the walls on its outer sides, passages of considerable length are thus constructed, of which the northern and southern have the appearance of side naves, and the eastern and western have the appearance of smaller transepts parallel to a central one, so that the square form, as above stated, is lost to the view of the spectator altogether. It were advisable perhaps under present circumstances, when several different points at once require description, so that it is difficult to determine which to take first in order, to begin with the piers, distinguishing with regard to position the two hither ones on the left and right as the south-eastern and north-eastern, and the two farther ones on the left and right as the south-western and north-western, and their five sides by the terms northern, southern, eastern, western, and concave, according to the following diagram. With regard to their



stupendous bulk, the dimensions given by Pistolesi are 390 palms, or upwards of 284 feet, in periphery, though it were well to recall to the recollection of the reader the small church of S. Carlo alle Quattro Fontane on the Quirinale, which, in addition to an annexed convent capable of containing accommodations for twenty-four monks, is constructed upon the precise

area occupied by one alone.* From the four piers spring four main arches—one, the vault of the middle nave at its extremity ; another, the vault of the choir ; and the two others of similar dimensions—that sustain the stupendous concave, whose diameter is 194 palms, or $141\frac{1}{2}$ feet, and whose altitude, including its lantern cupola, is $611\frac{3}{4}$ palms, or $446\frac{1}{2}$ feet, above the pavement : and it is further to be observed that of the sides of the piers, which vary in breadth considerably, those which face inwards north and south correspond in the line of perspective with the double range of three piers belonging to the middle nave, so as to complete the double range to five piers altogether.

So much being premised, and commencing with the NORTH-EASTERN PIER, the one nearest the spot where we had already arrived, at the extremity of the right-hand side nave, of which, as was before observed, it blocks up the vista, the EASTERN SIDE, that appears in front, is occupied by an altar called ALTARE DI S. GIROLAMO, contained within an arched recess, sheathed upon the crown with porta santa, and lined within with fine marble of various sorts. This altar is protected by a balustrade with balusters of pavonazzetto exceedingly highly wrought in bass-relief and cornice of Carrara, and the pediment is supported on a pair of columns of cotanella. The altar picture is a mosaic copy of Domenichino's celebrated colossal painting of the Last Communion of S. Jerome, which, confronting the spectator as he advances up the nave, and continually before his eyes, compensates in some degree for the defect of architecture that limits the extent of the perspective. Turning to the left with the right shoulder to the pier, and passing under the vaulting which connects it with the third pier belonging to the middle nave, we come to the SOUTHERN SIDE, which, corresponding in the line of perspective with the whole range as above stated, is similar in appearance to the others ; that is to say, it is faced with a pair of large fluted pilasters that support the cornice, and contains a pair of niches, one above another, capable of containing each a colossal statue. Below, planted against the pier upon the pavement, is to be observed the celebrated bronze statue of S. Peter, said to have been cast in the reign of Leo I. about the year 440, from the

* See vol. i. page 231.

metal of a statue of Jupiter Capitolinus, which some say was melted for the purpose, though others assert that the statue in question is itself the statue of Jupiter after suitable alterations. From the colour of the bronze the material might at all events be mistaken for cast-iron by a superficial observer, while the stern expression of countenance, the crisp curl of the hair, the erect, pompous air, the perpendicular direction of the two first fingers of the right hand, which is raised in the act of benediction, and the senatorial rather than pontifical style of the drapery, comprise features which certainly are collectively somewhat remarkable, though, on the contrary, the left hand bears the keys, the unquestionable symbol of S. Peter's authority, at the same time closely compressing the folds of the robe upon the breast, and the right foot, as is usual with other venerated effigies in the Roman church, projects from its pedestal, so that pious persons desirous of paying it devotional reverence may kiss it conveniently. The statue is seated on a pontifical chair of white marble, of which the whole surface is wrought in arabesque low bass-relief, and the pedestal is of light-coloured alabaster, with a central tablet of a species of granite called "granito verde," of which the green ground is so dark that the tint is hardly perceptible, and the speckles are small and abundant, resembling hoar frost. The image is at all events a very favourite object of adoration with the Roman public, insomuch that few Catholics of whatsoever grade pass without paying it homage, and a group of a dozen or more people are continually collected on the spot, from the peasant and his wife from the Campagna, who, each having kissed the foot one after another, lift up their little children one by one to follow their example, to the cardinal who, dressed from head to foot in scarlet, previous to performing the ceremony invariably kneels for a few minutes on a scarlet cushion placed in front upon the pavement by a livery servant in attendance. For the great majority of visitors the momentary impression of a kiss suffices, or, passing forward without stopping, they utter a short prayer as they go along, and make a genuflexion. Continuing the circuit with the right shoulder to the pier, the next side is the CONCAVE SIDE, forming a part of the periphery of the dome. Here is to be observed, between the pilasters that support the cornice, contained within

a spacious niche whose inner surface is sheathed with tablets of fine marble and Sicilian alabaster, each tablet encompassed by a convex moulding, a colossal marble statue, 22 palms, or upwards of 16 feet, in height, sculptured by Bernini, of S. Longinus, represented holding a spear, and elevated on a plain pedestal. Below the niche is an excavation in the pavement, protected by a balustrade of brocatello with cornice of Carrara, with a double-branched flight of steps that descend to a door at the bottom which leads through the body of the pier by a spiral staircase to a repository of reliques above; and, accordingly, above the statue there is another spacious niche, protected by a balustrade similar to the one below, supported on the face of the pier on brackets of white marble. Within the latter niche is a door communicating directly with the repository whence the functionary appointed to show the reliques to the people on certain fast-days, particularly Holy Thursday and Good Friday, makes his appearance and exhibits from the balcony the object contained within, said to be a portion of the lance which S. Longinus is supposed to have extracted from the side of our Saviour. The relique, according to the following inscription above the statue, was presented to Innocent VIII. by Bajazet, and placed there by Urban VIII:—
“Longini lanciam quam Innocentius Pont. Max. a Bajazete Turcorum tyranno accepit, Urbanus VIII.,” &c. The door in question is formed of gilded bronze gratings very richly wrought and surmounted by two bass-reliefs, one above another, under a canopy of crimson damask, representing groups of angels ascending to heaven. The lower bass-relief is sculptured on white marble relieved by a ground of giallo di Sienna edged with verde antico, and the upper one is sculptured on white marble on a ground of gold. Finally, the door is flanked by a pair of spirally fluted columns of white Tyrian marble, which, together with five other pairs, twelve columns altogether, are supposed to have been brought to Rome by Titus from the Temple at Jerusalem. Of these, which afterwards decorated the confessional of the old Basilica, one pair have been already described in the altar of S. Maurice in the S.S. Sacramento chapel, and three other pairs placed in a corresponding position to the pair in question, on the concave sides of the three other piers, will be referred to presently. Con-

tinuing the circuit of the pier we next come to the WESTERN SIDE, which is connected with the eastern side of the north-western pier by the northern main arch of the dome. Here in the intermediate space between the pilasters that support the cornice are two spacious niches, one above another, of which the lower one, which is sheathed within with fine marble, as is a considerable portion of the lower part of the pier, contains a colossal statue, and the upper niche is empty. Last of all comes the NORTHERN SIDE, which is connected by vaulting with the flank wall of the building, and is occupied by an altar called ALTARE DI S. BASILEO. This altar is contained within an arched recess and protected by a balustrade with balusters of pavonazzetto highly polished, and cornice Hymettian. The pediment is supported on a pair of columns of bigio brecciato, and the altar picture, from which the altar receives its title, is a mosaic copy of a picture by Subleyras representing the triumph of S. Basil, who converted to the Catholic faith the emperor Valens after the unsuccessful endeavour of the Emperor to convert the saint to Arianism: the original painting is to be seen in the church of S. Maria degli Angeli.

Crossing the middle nave to the SOUTH-EASTERN PIER, and commencing, as before, with the EASTERN SIDE, by which the vista along the left-hand side nave is limited, the portion of the surface immediately in front of the nave is occupied by the ALTARE DELLA TRANSFIGURAZIONE, which is contained within an arched recess, and protected by a balustrade similar to the recess and balustrade, before referred to, of the altar of S. Girolamo. The pediment is supported on a pair of columns of cotanella, and the altar picture, a *pendant* to the Last Communion of S. Jerome already cited, is a mosaic copy of Raphael's celebrated picture of the Transfiguration of our Saviour, now to be seen in the Vatican. Previous to the picture being brought from Paris after the war,* the place of the mosaic, according to Pistolesi, was occupied by a picture, painted on slate, of S. Peter's Crucifixion. Making the circuit as before, the right shoulder towards the pier, the next is the SOUTHERN SIDE, which is connected by vaulting with the southern flank wall of the building. Upon this side is to be observed an altar, called ALTARE DELLA BUGIA, contained within an arched recess, and protected by a

* See page 161.

balustrade of pavonazzetto, with cornice of white marble. The pediment is supported on a pair of columns of granite, and the altar picture is a mosaic copy of a painting by the Cavaliere Roncalli, representing the Death of Ananias and Sapphira, whence the title of the altar. Next comes the WESTERN SIDE, connected with the eastern side of the south-western pier by the southern main arch of the dome. Here, as upon the western side of the north-east pier already described, there are to be observed, between the pair of pilasters that support the cornice, two niches, one above another, of which the lower one contains a colossal statue, and the other is vacant. Following in succession is the CONCAVE SIDE, of which, with the exception that instead of a colossal marble statue of S. Longinus, there is here a similar statue of S. Andrew, the decorations are precisely similar to those of the concave side of the north-eastern pier, and of the concave sides of the two piers that remain to be described, including the excavation below on the pavement, with its balustrade and staircase, the statue, the balcony above the statue, and the door, flanked by its pair of spirally fluted columns of Tyrian marble, and surmounted with bass-reliefs. It is to be observed, however, in the first place, with regard to the statue of S. Andrew, which is elevated on a plain pedestal like the other, and represents the saint leaning on his cross, which rests on the ground, that it was sculptured by Fiammingo, and is considered the best of all the four. Here, as in the other instance, the statue bears reference to the relique contained in the repository above, relating to which is to be observed a similar inscription to the other, placed in a similar position in the intermediate space between the statue and the balcony above. This relique, which is presumed by the Roman church to be nothing less than the head of S. Andrew, is supposed to have been procured from Achaia, about the year 1460, when its arrival in Rome was celebrated by Pius II. with great solemnity,* and it was placed here by Urban VIII., according to the inscription, which is as follows:—"Sancti Andreae Caput, quod Pius Secundus ex Achaiâ in Vaticanum asportandum curavit Urbanus VIII.," &c. Whatever be its intrinsic value, or the purposes spiritual or temporal to which it is capable of being applied, at all events not many months ago some thieves

* See vol. i. page 18.

ran the risk of stealing it ; and the so-called head of S. Andrew was secretly purloined from the repository in question. It was recovered, however, very shortly after being taken away, though the ecclesiastical authorities did not think proper to communicate to the Roman public the mysterious circumstances either of the abduction or of the recovery. Such, however, was the degree of implicit faith entertained of its being the real head of the saint, that even in the year 1848 a procession was led by the Pope in person through the streets of Rome, and a ceremonial instituted to celebrate the joyful event not less magnificent under the auspices of the enlightened politician of the nineteenth century, Pio Nono, than the procession at its arrival nearly four hundred years before, conducted by Pio Secondo. Lastly, we come to the **NORTHERN SIDE** of the pier, which is connected with the southern side of the north-east pier by the vaulting of the middle nave, and, corresponding with the double range of five piers, is faced, similar to the others, with a pair of large fluted pilasters that support the cornice, and contains a pair of spacious niches, one above the other, in the intermediate space.

Passing now across the southern main arch of the dome, we come to the **SOUTH-WESTERN PIER**, the eastern side of which that arch connects with the western side of the south-eastern pier already described, with which western side it corresponds precisely, so that it becomes unnecessary to repeat the details. The next side, pursuing the circuit as usual, is the **SOUTHERN SIDE**, connected by vaulting with the southern flank wall of the building. Here the surface is occupied by an altar, called **ALTARE DI SIMON MAGO**, which is contained within an arched recess, and protected by a balustrade of pavonazzetto, with cornice of Carrara. The pediment is supported on a pair of columns of granito persichino, and the altar picture, painted in oil on slate by the Cavaliere Vanni, of Sienna, an almost singular exception from mosaic, represents the extraordinary history of the flight of Simon Magus, of which the circumstances are detailed by Fleury, in his *Ecclesiastical History*,* as follows:—"Simon promet aussi de voler, et de monter au ciel, et s'éleva en effet, étant porté par les démons ; mais S. Pierre et S. Paul se mirent à genoux, et prièrent ensemble invoquant

* Vol. i. pages 188 and 189.

le nom de J. C. Les démons épouvantés abandonnèrent Simon : il tomba, et demeura étendu les jambes brisées." Continuing the circuit of the pier, we next come to the WESTERN SIDE, which is connected by vaulting with the gable of the building, and here the space is occupied by an altar, called ALTARE DELLO STORPIO, which is enclosed within an arched recess, and protected by a balustrade of pavonazzetto, with cornice of Carrara. The pediment is supported on a pair of columns of grey granite, and the altar picture is a mosaic copy of a painting by Mancino, representing S. Peter healing the lame man. The next side of the pier is the NORTHERN SIDE, which, belonging to the double range of five, is similar to those already described. At the time I was on the spot the lower niche only contained a colossal statue, and the upper one was vacant, though the latter was intended to be appropriated to the reception of the statue of S. Francesco di Salis, the removal of which from the Marmorata, under the form of a huge block of marble, was described in the second volume.* Lastly, continuing the circuit of the pier, we arrive at the CONCAVE SIDE, which, on account of its similarity with the preceding corresponding sides of the two other piers, it will not be necessary to describe, further than to observe, in the first place, with regard to the door at the bottom of the excavation in the pavement at the foot of the pier, that in the present instance it not only communicates with a staircase leading to the repository of reliques above, but also with the celebrated ancient crypt underneath the basilica. Next, with respect to the colossal statue, a counterpart to the statues of S. Longinus and S. Andrew, here is a similar marble figure of S. Veronica, sculptured by Francesco Mochi, and elevated on a plain pedestal like the others. S. Veronica, supposed by the Roman Church to be the sainted personage on whose handkerchief our Saviour bearing the cross left the impression of his countenance, is represented holding in her hand the miraculous handkerchief, on which appear the features of a human face faintly but visibly delineated. In the repository of reliques above, the real handkerchief of S. Veronica is said to be preserved ; but the following inscription, engraved in a position corresponding with the other inscriptions, though it states that it was placed there by Urban VIII., has no reference whatever

* Page 397.

to the means by which it was acquired and became the property of the Roman church: "*Salvatoris imaginem Veronicæ sudario exceptam, Urbanus VIII.,*" &c.

Passing now across the western arch of the dome, we come to the NORTH-WESTERN PIER, the fourth and last to be described. Commencing as usual with the EASTERN SIDE, which is connected with the western side of the north-eastern pier by the north arch of the dome, it is so perfectly similar to the latter that it requires no description. Continuing, therefore, the circuit with the right shoulder to the pier as before, the next is the CONCAVE SIDE, with regard to which, being similar to the concave sides of the three other piers in every respect, with the exception of the colossal statue and the corresponding relique in the repository, it will be sufficient to observe first, as to the statue, that here the spacious niche is occupied by the colossal marble figure of S. Helena, mother of Constantine, represented bearing a cross; and as to the relique, that the object preserved with equal care with the rest, and exhibited to the public occasionally in the same manner, is said to be a fragment of the real cross of our Saviour brought from Jerusalem by S. Helena,* relating to which the following inscription states, in similar terms as before, that it was placed in the repository by Urban VIII. :—"Partem crucis quam Helena imperatrix e Calvario in urbem avexit, Urbanus VIII.," &c. We next come to the SOUTHERN SIDE, of which, as it is perfectly similar to the northern side of the south-western pier, with which it is connected by the western arch of the dome, in other words the vaulted ceiling of the choir, there needs no description. Continuing the circuit, therefore, the next is the WESTERN SIDE, connected by vaulting with the gable of the building. Upon this side is to be observed an altar, called ALTARE DELLA TABITA, contained within an arched recess, and protected by a balustrade, the one and the other similar to those of the Altare dello Storpio, on the western side of the south-western pier. Here, however, the pediment is supported on a pair of columns of granito persichino, and the altar picture is a mosaic copy of a painting of Placido Costanzi, representing St. Peter restoring to life the widow Tabitha. Last of all we come to the NORTHERN SIDE of the pier, connected by vaulting

* See vol. ii. page 338.

with the northern flank wall of the building. Upon this side is an altar called *ALTARE DELLA NAVICELLA*, contained within an arched recess and protected by a balustrade of pavonazzetto wrought in bass-relief, with cornice of Hymettian. The altar picture is a mosaic copy of the Navicella of Giotto, referred to in the description of the portico.

Having now disposed of the four piers of the dome, and thereby having considerably diminished the perplexity arising from the number of objects out of the usual course that require description, I may now proceed to treat the transept in the manner I have been used to do in the ordinary churches, and distinguish it by its left and right, or southern and northern extremity, though the area, in consequence of the original design of constructing the building in the form of a Greek cross, is a perfect square, as was before stated. Commencing, therefore, with the *SOUTHERN EXTREMITY*, the central portion at the termination of the southern arch of the dome—which arch, prolonged by vaulting and lined with gilded coffers, like the vault of the middle nave, together with the three other corresponding vaulted spaces, marks the figure of the Greek cross originally contemplated — consists of a magnificently spacious absis, whence the distance measured across the building to three similar altars at the northern extremity is 626 palms, or nearly 457 feet. The absis in question, designed by Michael Angelo and constructed by Giovanni Battista Maini, contains three altars, and its semidome is divided by perpendicular ribs, white and gilded; the space between the ribs is ornamented with circular medallion bass-reliefs of gilded stucco, and within the semidome there are also three windows. The lower concave is divided from the semidome by an entablature supported by three pairs of columns, which serve to flank the three altars respectively, namely, a large pair of fluted composite columns, discovered in Trajan's Forum, the central altar; a pair of granito del foro, the altar on the western side; and a pair of cipollino, the altar on the eastern side. Each altar is contained within an arched recess, in the form of a small absis, whose semidome is lined with circular medallion bass-reliefs of stucco, on a ground of white, red, blue, and golden, and its lower concave sheathed with fine marble. The *CENTRAL ALTAR* is called *ALTARE DI S. PIETRO*,

and is protected by a balustrade of pavonazzetto wrought in bass-relief, with cornice of Hymettian; its pediment is supported on a pair of columns of porphyry. The altar picture is a mosaic copy of a painting by Guido of the Crucifixion of S. Peter, of which the original is now to be seen in the Vatican. The WESTERN ALTAR, whose absis is flanked by a pair of statues in niches, one sculptured by Pietro Bracchi, representing S. Norberto, and the other, sculptured by Paolo Campi, representing S. Giuliana Falconieri, is called ALTARE DI S. TOMMASO. The pediment is supported on a pair of columns of bigio morato, and the altar picture is a mosaic copy of a painting by the Baron Camuccini, representing the incredulity of S. Thomas. The EASTERN ALTAR, whose absis is also flanked by a pair of statues in niches, one by Pietro Campi, representing S. Pietro Nolasco, and the other by Filippo Valle, representing S. Giovanni di Dio, is called ALTARE DI S. FRANCISCO DI ASSISI. The pediment is supported on a pair of columns of bigio morato, and the altar picture is a mosaic copy of a painting by Giovanni Antonio Spadarino, in which are introduced the saints Martial and Valeria, with reference especially to the miracle said to have happened to the latter, who, according to the accounts of the Roman Church, after being decapitated, picked up her own head from the ground, and bore it in her arms to the bishop at the altar. The above three smaller absides contained within the larger one, and the altars that respectively belong to them, are of the usual size of the recesses and lateral chapels of the ordinary Roman churches, whence may be partly estimated the magnificent sweep of the grand main concave, within which are also comprehended in addition to the four flanking statues above referred to, not only three windows, but engrafted on the wall at each extremity a large circular mosaic picture, one of S. Simon and the other of S. Judas; and, finally, on the pavement underneath each picture is planted a spacious wooden confessional, as large, or perhaps even a little larger, than the generality of those structures, and of ample dimensions to accommodate the priest within while the penitent kneels outside. Of these confessionals there are several others of the same description to be seen within the Basilica that form a very characteristic feature of the extraordinarily compre-

hensive nature of the system under which the Roman Church administers to the spiritual care of her disciples, inasmuch as for the benefit of the natives of almost every country in Europe there are priests appointed to the duty who are acquainted with all the modern languages, and the name of the nation of the priest confessor is placarded in legible characters on every confessional; so that the stranger or pilgrim who arrives from a foreign land in S. Peter's has immediately an opportunity of holding communion with a priest of his own country. The central portion of the transept being thus occupied by the main central absis, there is situated upon the south-eastern and south-western angle of the square area a chapel, to which belongs a circular dome; and as there are two other corresponding chapels on the north-western and north-eastern angles of the square area, and as the domes are of considerably larger dimensions than the oval domes in the lateral chapels, that is to say, $261\frac{1}{4}$ palms or 191 feet in height, all four together, surrounding the larger dome in the middle as it were like the satellites of a planet, form a remarkable feature in the ground-plan of the Basilica. Taking, in the first place, the SOUTH-WESTERN ANGLE, the chapel in question is called the CAPELLA DELLA MADONNA. It must here be observed, with reference to the vaulting which connects the south flank of the building where we are at present with the south-western and south-eastern piers,—which vaulted passages, as was before stated, owing to the extraordinary size of the piers, resemble side naves in appearance, though the soffits lined with gilded coffers are somewhat more lofty than the side naves,—that the resemblance is rendered even still more striking by a rectangular space or vestibule in front of each chapel, surmounted by the circular domes in question, similar to the rectangular spaces in front of the lateral chapels in the side naves, which are surmounted by the oval ones. Of these circular domes the south-eastern and north-eastern form conspicuous objects on the exterior. With regard to the dome of the vestibule of the Capella della Madonna, the spandrils of the supporting arches are covered with mosaics, and the inner surface of the concave is lined with mosaics copied from pictures of Lanfranco, Sacchi, and Romanelli. Within one of the arches is contained the altar, which is protected by a balustrade of Hymettian. The pediment

is double, and between the larger and the smaller is a round-topped arch, of which the crown is faced with bigio and Africano. The larger pediment is supported by a pair of columns of granito del foro, and the smaller by a pair of columns of giallo antico. The altar picture, from which the chapel receives its title, is a very small, ancient portrait of the Holy Virgin, apparently engrafted on a tablet of inlaid marble; it is occasionally distinguished by the name "Madonna della Colonna," in consequence of having been removed from one of the columns of the S.S. Sacramento chapel of the old Basilica, to which it belonged originally. The chapel situated at the SOUTHEASTERN ANGLE is called the CAPELLA CLEMENTINA, after the name of Clement VIII., of the family Aldobrandini, who constructed it. As regards the dome of its vestibule, the spandrils of the supporting arches are ornamented each with a mosaic, representing one of the doctors of the early Church, S. John Chrysostom, S. Athanasius, S. Ambrose, and S. Augustin: and the surface of the dome is covered with mosaics copied from pictures of the Cavaliere Roncalli. The chapel is contained within one of the supporting arches of the dome, and the pediment of the altar is double, with a round-topped arch, whose crown is faced with Hymettian, between the larger and the smaller; the larger is supported on a pair of columns of a rare description of grey porphyry, which, however, unless examined closely, might be mistaken for granite, and the smaller on a pair of columns of verde antico: within the tympanum of the enclosing arch above the pediment is a window flanked by a pair of fresco paintings. The altar picture is a mosaic copy of a painting by Andrea Sacchi, representing a miracle performed by Gregory the Great, whose remains are said to be deposited in a marble sarcophagus underneath the altar. The miracle relates to garments or cerecloths, reliques of saints who had suffered martyrdom, which Gregory having presented to certain ambassadors from foreign courts, were undervalued and treated with unbecoming attention; whereupon the incredulous diplomatists having been summoned to the presence of the Pontiff, the latter proceeded to vindicate the value of the donation and invigorate the faith of the sceptics by piercing one of the clothes in question with a knife in the presence of an assembled multitude, to whose dismay and asto-

nishment drops of live blood, so say the chronicles of the Roman Church, instantly distilled from the puncture. Between the south-east chapel, or the Capella Clementina, and the main central absis there is to be observed, on the flank wall of the building, opposite the Altare della Bugia, upon the south-east pier, a door leading to the sacristy. The portal is surmounted by a curved pediment, supported on a pair of columns of granito del foro; and in the tympanum, or upon the wall above, is a fresco painting by Romanelli, representing S. Peter curing a woman possessed by a devil. Between the south-west chapel, or the Capella della Madonna, and the main central absis appears the magnificent MONUMENT OF ALEXANDER VII., of the family Chigi, sculptured by Bernini during the life of the Pontiff, and said to be the last performance of that artist; it is situated on the flank wall of the building, opposite the Altare di Simon Mago, upon the south-west pier. The structure, which altogether is of extraordinary large dimensions, consists of a spacious niche surmounted by an entablature, supported on a large pair of fluted columns of cotanella marble. Above the entablature is a segment pediment, and in the intermediate space an heraldic shield, sculptured with a representation of the papal arms in bass-relief. The niche is in the form of an absis, of which the crown is faced with marble, chiefly porta santa; and the semidome is lined with perpendicular gilded ribs; the spaces between the ribs are ornamented with gilded coffers, and the lower concave is sheathed with marble. Within are contained, in the first place, elevated nearly to the summit of the semidome, a marble statue of Alexander VII., represented bareheaded in a kneeling position, the hands joined upon the bosom in an attitude of prayer, and the tiara placed at his feet. The figure, resting on a pedestal of verde antico, in front of which is engrafted a tablet of black marble, bearing the inscription "Alexander VII. Pont. Max.," kneels on a cushion, also of verde antico. The pedestal is flanked by two pairs of colossal marble statues of females, one pair in front, representing Charity, bearing in her arms an infant, and Truth; and one pair in the rear, representing Justice and Prudence, all very highly polished, in the style of Bernini. The forward pair are elevated each on a pedestal of bianco e nero, which project considerably; and between the

projecting pedestals is a door leading to the exterior, which the artist has caused to contribute to the design of the monument, inasmuch as the lintel serves as the substructure of the statue of the Pontiff, and an enormous mantle of Sicilian alabaster overhangs a large portion of the aperture, whence a figure of Death, of gilded bronze, appears protruding, crawling forth, as it were, stealthily, while he supports with one arm the folds of the mantle, and elevates in the other hand an hour-glass.

Proceeding now to the northern extremity of the transept, the central portion, at the termination of the vaulting, which extends from the northern arch of the dome, consists of a main grand absis, containing three altars, which was constructed after the design of Michael Angelo by Giovanni Battista Maini, precisely similar to the main absis at the southern extremity already described, with scarcely any other exception than that there are no circular mosaic pictures at the extremities. It will be, therefore, sufficient to observe that the entablature which divides the semidome from the lower concave is supported by three pairs of columns, that flank the three altars in like manner as the others, the central pair of giallo antico, fluted, corresponding with the central pair opposite, and found also at the same time with the others, and in the same place, Trajan's Forum; and the eastern and western pairs, both of red granite. The CENTRAL ALTAR, called ALTARE DI S. PROCESSO E MARTINIANO, is protected by a balustrade of pavonazzetto, with cornice of Hymettian, and its pediment is supported on a pair of Corinthian columns of porphyry. The altar picture is a mosaic copy of a picture by a French artist, Valentin, of which the original is at present in the Vatican, representing the conversion by S. Peter of the gaolers Processus and Martinianus in the Mamertine dungeon. The WESTERN ALTAR, whose absis is flanked by a pair of statues in niches, one by Innocenzo Spinazzi, of S. Giuseppe Calasanzio, and the other by a French artist, Slode, of S. Bruno, is called ALTARE DI S. ERASMO. The pediment is supported on a pair of columns of giallo brecciato, which, however, very much resemble in appearance breccia corallina. The altar picture is a mosaic copy of a painting by Nicholas Poussin, of which the original is in the Vatican, representing

the martyrdom of S. Erasmus, Bishop of Formia ; the original rough sketch of this picture is preserved in the Sciarra Palace in the Corso. The EASTERN ALTAR, whose absis is flanked by a pair of statues in niches, one by Pietro Bracchi, of S. Girolamo Emiliani, and the other by Carlo Monaldi, of S. Gaetano, is called ALTARE DI S. Wenceslao. The pediment is supported on a pair of columns of giallo brecciato, similar to those of the western altar, and the altar picture is a mosaic copy of a painting by Angelo Caroselli, representing S. Wenceslaus, king of Bohemia. Proceeding now to the chapels, before referred to, upon the north-western and north-eastern angles of the square area, and commencing at the NORTH-WESTERN ANGLE, the chapel in question is called CAPELLA DI S. MICHELE. The concave of the circular dome, which surmounts the quadrangular space or vestibule in front, is lined with mosaics copied from the pictures of Andrea Sacchi, Benefiale, and Romanelli. The altar is contained, like those at the southern extremity, within one of the supporting arches, and is also surmounted by a double pediment, divided by a marble arch ; the larger supported on a pair of columns of granito del foro, and the smaller on a pair of columns of Porta Santa, of which the surface is marked with streaks of white in more abundance than is usual. The altar picture is a mosaic copy of the celebrated picture by Guido of the Archangel Michael, of which the original is at present in the church of the Capuchins on the Pincio. The chapel, situated at the NORTH-EASTERN ANGLE of the square area, is called CAPELLA GREGORIANA, after the name of Gregory XIII., at whose expense it was constructed after the designs of Michael Angelo. The surface of the dome of the vestibule is covered with mosaics, copied from pictures of Muziano ; and the altar, contained within one of its supporting arches, is surmounted by a double pediment divided by a marble arch, like those in the other three chapels before referred to ; the larger supported on a pair of columns of bigio brecciato, and the smaller on a pair of columns of verde antico. The altar picture is a small ancient portrait of the Madonna, distinguished by the title Madonna del Soccorso, from which circumstance the chapel is also called occasionally "Capella della Madonna." Below the altar the remains of S. Gregorius Nazianzenus, who pre-

sided over the Greek Church at Constantinople in the fourth century, are deposited in a sarcophagus, which was removed on the 12th June, 1580, by Gregory XIII., from the convent of Santa Maria, in the Piazza di Campo Marzo, where it was preserved previously. Between the chapel at the north-east angle, otherwise the Capella Gregoriana, and the main central absis there is to be observed upon the flank wall, opposite the Altare di S. Basileo on the north-eastern pier, the MONUMENT OF BENEDICT XIV., of the family Lambertini. It consists, in the first place, of a marble statue of Benedict XIV., sculptured by Pietro Bracchi, and placed within a spacious absis, surmounted by a pediment supported on a pair of large columns of bigio brecciato. The semidome of the absis is divided by perpendicular ribs, and ornamented between the ribs with white and gold: the statue is represented seated in a pontifical chair, the right hand raised in the act of benediction, and the left hand resting on the head of a child. The figure is elevated on a pedestal of giallo di Sienna, on the face of which is engrafted a tablet of rosso antico, bearing an inscription in raised letters of gilded bronze, stating to the effect that the monument was erected to the honour of the Pontiff by the cardinals whom he created during his reign. On the right-hand side of the pedestal is a marble statue of a female, sculptured by Pietro Bracchi, representing Wisdom; and on the left-hand side one of another female, sculptured by Gaspare Sibilla, representing Liberality, the latter accompanied by the child above referred to, bearing a cornucopia. The cornucopia is filled with pieces of money, which, curiously linked together by chains, as if to show that riches compel their owner to a state of slavery, seem to be issuing from its mouth in abundance, while the other figure, Wisdom, appears, from her countenance and attitude, to reject them with disdain. The entire monument is raised on a substructure of Sicilian jasper that forms a massive basement, supported by two magnificent blocks of bigio, that serve to enclose a small door, whence, I believe, is a staircase to the upper part of the basilica. Between the chapel on the north-western angle, otherwise the Capella di S. Michele, and the main central absis there is to be observed upon the flank wall, opposite the Altare della Navicella on the north-western pier, the MONUMENT OF CLEMENT XIII., of the family Rez-

zonico, one of the principal performances of Canova, who expended, it is said, eight years in its construction. Here, within a niche of unusually large dimensions, in the form of an absis, surmounted by a pediment supported on a pair of large columns of cotanella, appears a magnificent group of figures, consisting, in the first place, of a very beautiful statue of the Pontiff, represented kneeling bareheaded on a cushion in an humble, graceful attitude, the hands clasped together in the act of prayer, and the head gently inclined downwards. On the ground before the figure lies the triple crown, and below is a plain sarcophagus, bearing on the side the following inscription, to the effect that the monument was raised to the memory of the Pontiff at the expense of his nephews, whose names notwithstanding are modestly withheld from the notice of the world in the brief epigraph—"Clementi XIII. Rezzonico P. M. Fratris filii." On the left-hand side of the statue is a colossal statue of a female bearing a cross, and standing in an erect attitude, which figure, representing Religion, is an exception to all the rest, for the form wants proportion, the attitude is formal to a great degree, and the folds of the drapery are stiff and heavy-looking, to which appearances a row of long spikes that encompass the head, representing the aureolus, not a little contributes. On the right-hand side of the statue, the statue corresponding to the preceding, is, on the contrary, a *chef-d'œuvre*, and takes rank among the very best of the works of Canova—a nude male figure, whose delicate outline, freed from unseemly protuberance of muscle, has a divine semblance, representing the genius of Death, which, gently reclining in a particularly graceful and quiescent posture, with an angelic expression of pity on his countenance, bears a torch reversed and extinguished. All the figures above mentioned, of pure white marble, are elevated on a massive projecting basement of veined Carrara, sculptured in imitation of a natural rock, through which there appears in the middle a door leading to the sepulchre, guarded by a pair of very large lions of white marble, one on one side and the other on the other, elevated on pedestals of the same material as the basement. A more perfect representation can be hardly imagined than is exhibited by these two statues of the sublime expression of countenance properly belonging to the noble

animal, which, as if it were unattainable by the generality of sculptors, is, on the contrary, not unfrequently rendered grotesque. Canova in the present instance has not only completely overcome the difficulty, but, as if each lion took its turn to keep guard on the sepulchre, has beautifully illustrated the contrast between sleep and watchfulness by the perfect state of collapse of one of the monstrous creatures, overpowered and senseless, lying with its ponderous bulk prostrate, the nose resting on the paw that overhangs the pedestal, and the eager angry eye of the other, that, wide awake, and looking around, has newly started from its slumber.

On the EASTERN SIDE OF THE TRANSEPT there is to be observed, in the first place, situated near the northern extremity, outside the north-eastern pier of the dome, a portal surmounted by a segment pediment, supported on a pair of columns of bigio brecciato. This portal serves as a side entrance to the S.S. Sacramento Chapel already described, and above it is an organ belonging to the chapel, and in front of the organ a small balcony protected by a balustrade of pavonazzetto, with cornice of Carrara. The portal is so placed as to front the passage formed by the vaulted spaces between the north-eastern and north-western piers of the dome and the flank wall. Near the southern extremity also, situated in a corresponding position to the above, there is to be observed outside the south-eastern pier of the dome a similar portal, forming a side entrance to the Capella del Coro, and similarly placed to the other so as to front the vaulted spaces between the south-eastern and south-western piers of the dome and the flank wall. The portal is surmounted by a segment pediment, supported on a pair of columns of granito persichino, and above it, in a position corresponding to the organ at the other extremity, is the MONUMENT OF PIUS VII., constructed by Thorwaldsen at the expense and according to a bequest contained in the will of the minister of Pius VII., Cardinal Consalvi. The monument notwithstanding, although constructed in a style of extraordinary pretension that appears to have been partly copied from the monument of Julius II., by Michael Angelo, in the church of S. Pietro in Vincoli, is certainly, in point of execution, one of the worst, if not the very worst, to be seen in S. Peter's. It is altogether of white marble, and consists of a structure like

the elevation of a building, comprising a considerable number of figures, that I cannot attempt to enumerate, including a statue of Pius VII., elevated on a pedestal near the top, and flanked by a pair of very small statues of angels, that appear quite disproportionate in size to another pair of colossal statues of females immediately in front, one, accompanied by an owl and holding in the hand a book, representing Wisdom, and the other, with hands crossed upon the bosom, representing Power. The attitude of these statues is exceedingly formal and ungraceful. Underneath the pontifical chair, upon the lintel of the portal of the Capella del Coro, appears the following inscription: "Pio VII. Chiaramonti Cæsanati Pontifici Maximo Hercules Card. Consalvi Romanus, ab eo creatus."

On the WESTERN SIDE OF THE TRANSEPT the first object to be noticed is the MONUMENT OF LEO I., CALLED THE GREAT. It is placed in such a position near the southern extremity, that as the monument of Pius VII. fronts the passage formed by the vaulted spaces between the south-eastern and south-western piers of the dome and the flank wall, it fronts the same passage in like manner in the opposite direction. The monument in question, constructed upon the gable wall of the building, is surmounted by a pediment in the form of the segment of an arch, resting on a pair of columns of red granite. Engraved on the wall above, a striking object to a spectator advancing towards it is a bass-relief, sculptured by Algardi, on a tablet of white marble of extraordinary dimensions, representing the miracle said to have happened in the reign of Leo I., when that pontiff on the appearance of Attila with his troops outside the city, went forth to meet him, and the vengeance of Heaven was exhibited by the terrific apparition of the Apostles S. Peter and S. Paul in the firmament. The bass-relief accordingly comprehends a vast multitude of figures, including Attila at the head of his army on one side; Leo elevating the cross, and surrounded by his clergy on the other; and above, in the sky, accompanied by a host of angels, the two apostles, bare-headed and barefooted, each with a drawn sword in the right hand straight pointed towards the army of the invader. Their celestial robes, at all events, notwithstanding the supernatural character of the vision and the unearthly qualities of the figures, endued with the properties of the material world, and yielding

to the palpable pressure of the atmosphere, float far behind as they drift along. Below is a sarcophagus containing the remains of Leo I., on the side of which is engrafted a tablet of porphyry, bearing the following inscription in raised letters of gilded bronze: "Corpus S. Leonis Pont. et Confess. Cognomento magni, et Ecclesiæ Doctoris." Upon the pavement immediately underneath the monument of Leo the Great, is the MONUMENT OF LEO XII., constructed by himself during his lifetime, with the desire expressed in the following simply elegant epitaph, that his remains might be deposited after his death at the feet of his great namesake; which sentiment of humility was afterwards commemorated by the erection of a fine marble statue to his honour by his successor, Gregory XVI:*

"A. ✠. Ω. Leoni Magno, Patrono cœlesti me supplex commendans, hîc apud sacros ejus cineres, locum sepulturæ elegi Leo XII. humilis cliens, hæredum tanti nominis minimus." The above is inscribed upon a plain circular tablet that composes one of the common stones of the pavement; and underneath the epigraph, divided by a line of gilded bronze, the day of death, and nothing more, is added. Next to the monument of Leo the Great there is to be observed, upon the gable wall within the passage formed by the vaulting between the southwest pier and the gable wall, and opposite the Altare dello Storpio, upon the same pier, the MONUMENT OF ALEXANDER VIII., of the family Ottoboni, who died in 1691, having in a bull, published in his lifetime, denounced the four memorable resolutions adopted at a convocation of the French bishops and clergy assembled by Louis XIV., of which the substance was nearly as follows: "1st. Dieu n'a donné à S. Pierre et à ses successeurs aucune puissance ni directe ni indirecte sur les choses temporelles. 2nd. L'Eglise Gallicane approuve le Concile de Constance qui déclare les Conciles Généraux supérieurs au Pape dans le spirituel. 3rd. Les règles, les usages, les pratiques reçues dans le Royaume, et dans l'Eglise Gallicane doivent demeurer inébranlables. 4th. Les décisions du Pape en matières de foi ne sont sûres qu'après l'Eglise les a acceptées." The monument, which was constructed by Angelo de Rossi, consists, in the first place, of a spacious niche in the form of an absis, surmounted by a triangular pediment, sup-

* See page 314.

ported on a pair of large columns of Cotanella. The semi-dome of the absis is divided vertically by ribs, and the spaces between the ribs are alternately ornamented with gilded stucco, and sheathed with marble. Within the absis is a statue of Alexander VIII., of dark-coloured bronze, elevated on a pedestal of giallo antico, the foot resting on a cushion of the same material. The figure is represented seated in the pontifical chair, flanked by a pair of colossal statues of females in an erect attitude, one bearing in her arms a cross of gilded bronze, representing Religion, and the other, grasping a serpent of gilded bronze, representing Prudence. Below, and projecting in front of the above group, elevated on a massive basement of Sicilian alabaster inlaid with verde antico, and resting on a very deep plinth of Africano, is a sarcophagus of Porto Venere of extraordinary size, supported on four lions' claws of gilded bronze, and bearing on its side an inscription in raised letters, surrounded by a wreath, all of the same material. Finally, engrafted on the plinth of Africano is a tablet of white marble sculptured in bass-relief, representing the ceremony of the Canonization of Alexander VIII., and comprehending a numerous assemblage of figures. Next to the monument of Alexander VIII. there is to be observed upon the gable wall, within the passage formed by the vaulting between the gable wall and the north-west pier, and opposite the Altare della Tabita, the MONUMENT OF CLEMENT X., of the family Altieri, constructed after the designs of Mattia Rossi. It consists of a spacious niche in the form of an absis, surmounted by a pediment, supported on a pair of columns of granite; the semidome is divided vertically into compartments lined alternately with leaves of dark-coloured bronze and sheathing of Sicilian jasper, and within the absis there is, in the first place, a white marble statue, sculptured by Ercole Ferrata, of Clement X., seated in the pontifical chair, the triple crown on his head, and the right hand raised in the act of benediction. The chair is elevated on a pedestal, consisting of a broad plinth of giallo antico, resting upon a similar one of verde antico, and is flanked by a pair of colossal marble statues of females, the one on the left hand bearing in her hand an olive branch, and the other holding on her bosom a dove: one of these figures is said to represent Clemency, and the other Benevolence, though I cannot under-

take to distinguish one from the other. In front of the above group is an extraordinary massive basement, of which the central portion projects in a circular form, and is composed of blocks of marble of many various sorts, including at the bottom a very deep plinth of bianco e nero, inlaid with giallo antico, Sicilian jasper, &c., resting upon another of similar depth, of bigio. Upon the basement is placed a sarcophagus of Sicilian jasper, surmounted by a pair of marble statues of infant angels, one standing, the other seated, holding between them a scroll of black marble, bearing the following inscription in letters of gilded bronze: "Clemens X. de Altieriis Romanis. Pont. Max." On the side of the sarcophagus is engrafted a large tablet of marble, sculptured in bass-relief by Leonardo Reti, with a representation of the opening of the Porta Santa by Clement X., on the occasion of the jubilee which happened during his pontificate in the year 1675. The design comprises a great number of figures, which, whatever might be the artist's reason for adopting a singular deviation from the usual proportions, are remarkable for being extraordinarily long and slender, including two principal groups, one of the cardinals and monsignori advancing towards the Porta Santa from the right, headed by the Pope, who appears in the act of striking the door with a hammer; and on the side opposite, the cross, elevated, and accompanied by divers functionaries, incense-bearers, &c. and spectators. The monument altogether is more remarkable for the various descriptions of fine marble that belong to it than for the sculpture—"Richezza di materia, pochezza di lavoro," as is the expression of Pistolesi. Next to the monument of Clement X. appears the ALTARE DI S. PETRONILLA, situated on the gable wall outside the north-west pier, and facing down the passage formed by the vaulting between the same pier and the northern flank of the building, and consequently in a position precisely corresponding to the monument of Leo I. already described. This altar is contained within an arched recess, and protected by a balustrade of pavonazzetto wrought in bass-relief, with cornice of Hymettian. The pediment is in the broken form, supported on a pair of columns of granito del foro, and the altar picture is a mosaic copy of the celebrated picture of Guercino, representing the Interment of S. Petronilla, where appears a beautiful contrast between the

delicate form of the inanimate maiden, who, with collapsed limbs, drooping head, and flowers entwined among her hair, is being lowered into the grave, and the Herculean trunk of the robust male figure opposite, foreshortened in front of the spectator, as he stoops and leans forward, delivering the body of the saint into the upraised arms of a companion below.

The celebrated BALDACHINO, or canopy of the HIGH ALTAR, supposed to be immediately above the grave of S. Peter, was constructed by Urban VIII. in the year 1633, after the design of Bernini; it is situated underneath the dome, and in the middle or about the middle of the transept, of which the pavement, like the pavement of the middle nave, is of inlaid marble. The entire structure is composed of bronze taken from the Pantheon, of which the remaining portion was cast into cannon for the fortress of S. Angelo, according to the apologetical inscription which, before referred to in the description of the portico of the Pantheon,* is, *in extenso*, as follows:

“Urbanus VIII. Pont. Max. vetustas ænei lacunaris reliquias, in Vaticanas columnas, et bellica tormenta conflavit, ut decora inutilia, et ipsi prope famæ ignota, fierent in Vaticano templo Apostolici sepulchri ornamenta, in Hadriani arce, instrumenta publicæ securitatis, anno Domini MDCXXXII. Pontificatus IX.”

The Baldachino consists in the first place of four enormous twisted columns of the Composite order, which, planted at the angles of a quadrangular area, support an extraordinarily massive irregularly formed entablature, $11\frac{1}{2}$ palms or 8 feet $4\frac{1}{2}$ inches in depth. Upon the entablature four colossal draped statues of angels appear standing on the angles, whence four ribs that compose a framework extend upwards in a curve and converge upon a central point surmounted by a sphere that upon the apex supports a cross. The height to the summit of the cross is 130 palms or 94 feet 11 inches above the pavement, and the figure comprehended by the ribs in question appears to a spectator standing in the middle nave, a Moorish arch. It is a remarkable fact, however, worthy of considerable attention, that the structure is not precisely in the middle of the transept, for though it stands actually upon a line coincident with the diameter of the dome drawn from east to west, it is, on the contrary, considerably to the westward of a line

* See vol. i, page 308.

similarly described from north to south. Which circumstance, since the deviation is no doubt to be attributed to the sentiment of veneration entertained from the earliest ages of the Christian æra towards the sacred locality, and the position of the High Altar has evidently, contrary to the proprieties of architecture, been made to coincide with the small holy spot it is intended to consecrate, corroborates in no small degree the testimony of history and tradition that marks the place of S. Peter's sepulchre in the crypt below. The stupendous size of the object, whose height considerably exceeds that of an ordinary dwelling-house, and form is totally deficient in grace and beauty, is its principal characteristic; as regards the columns, the upper portion of the shaft is of dark green bronze ornamented with olive-leaves and small figures of gilded bronze in bass-relief, and the lower portion is spirally fluted with helices of dark-coloured and gilded bronze alternately, that issue from a dense cluster of vine-leaves of dark-coloured bronze planted on the torus. They are elevated on pedestals of Hymettian marble, of which the two inner faces of all four are sheathed with alabaster marked with pinkish streaks that in form resemble the veins of wood, and upon each of the two outer faces appears an emblazonment of the Barberini arms, including the bee, which here, as in the buildings of every description constructed by Urban VIII., are to be seen in profusion, not only on the pedestals, but on many other parts. The structure altogether is overladen with ornaments, and heavy-looking, supported as it is by the four elephantine shafts, offspring of a capricious fancy, that, rather than akin to nature, derive their type from nature's deformities, and resemble a tree distorted by the grasp of ivy, or the swollen legs of an animal enwrapped by bandages. The architectural term *twisted* means in fact, literally, *crooked*, and the columns in question, as if yielding under the weight they sustain, bulge as it were to the right and left under a waving outline. The HIGH ALTAR underneath, erected by Paul V., the penultimate predecessor of Urban VIII., though consisting of a magnificent mass of marble, is not in itself particularly remarkable, over and above other isolated altars to be seen in some of the larger churches. On the northern, southern, and western sides it is in fact protected by a wooden balus-

trade, and upon the eastern side by the confessional of S. Peter, as will be shown presently. The altar, which is elevated by seven steps of Hymettian marble, faces westward towards the tribune, so that the Pope, to whom alone belongs the privilege of officiating there, stands fronting eastward towards the entrance of the basilica, in the rear of seven silver candlesticks, which, placed in a row upon the summit, correspond in their colossal dimensions with the Baldachino, that after all is the principal and grandly conspicuous portion of the structure. The CONFESSINAL OF S. PETER, constructed by the architect Carlo Maderno under the auspices of Paul V., consists in the first place of an excavated space $13\frac{3}{4}$ palms or 10 feet in depth at the back, or eastward of the high altar, of which it is in fact part and parcel, for the purpose of a communication with the sepulchre of S. Peter in the crypt below. The back of the High Altar therefore forms its western boundary, and as regards the remainder of the periphery it is protected by a circular balustrade of brocatello with cornice of Hymettian marble, whence a double-branched flight of steps of Hymettian descend from the northern and southern sides to the lower level. The area is paved with beautifully inlaid marble of the finest description, and in the middle appears one of the best works of Canova, a statue of Pius VI. represented kneeling in a strikingly devotional posture, and in a position as if the prayers of the suppliant were directed towards the shrine of the apostle, marked by the perpetual glimmering of a lamp that appears through a grating. The statue is enclosed by a small circular balustrade of similar material to the one above, but the propriety of its being placed here at all is a matter of reasonable objection, inasmuch as, though Pius VI., under whose auspices the ceiling of the middle nave was gilded, the clocks upon the façade erected, and the sacristy entirely built, was a considerable benefactor to the basilica, the high altar, the confessional, and all that belongs to the spot in question are to be attributed exclusively to his predecessors. The walls of the excavation are entirely sheathed with fine marble, and particularly the eastern wall that forms the back of the high altar is surmounted by a beautiful elliptical arch of white marble of exceeding flatness that projects like a coping, and sustains seven silver lamps

suspended from its soffit, that are continually burning. Below the lamps is a triangular pediment of white marble of peculiarly elegant form owing to the obtuseness of the angle at the apex, and its lower member being extended on both sides like wings, it is supported by four columns of a valuable description of alabaster, marked with clouded streaks of light red on a white ground, called *Alabastro a Nuvoli*. The central intercolumniation of these columns is occupied by a portal of gilded bronze very highly ornamented in bass-relief upon the lower portion, and comprising in the upper portion the grating, through which appears the light within the crypt as above stated. The door however is never opened unless on special occasions to dignitaries of the highest grade and royalty. In one of the flanking intercolumniations is a statue of S. Peter of gilded bronze, and in the other a similar statue of S. Paul, both contained in niches of which the interior surface is sheathed with fine marble, intermixed with more precious material such as amethyst, lapis lazuli, Oriental jasper, &c. Such being the appearances on approaching the venerated burial-place of S. Peter, there remains yet to be mentioned the perpetual illumination with which the Roman church have thought proper still further to glorify the tomb of the apostle, namely, no less than 112 lamps which, in addition to the seven silver lamps above referred to, continually burning, in single, triple, and quadruple branches of gilded bronze, are planted on the circular periphery of the balustrade, and, like a cluster of little stars, form a conspicuous and striking object to a stranger from the entrance of the basilica.

Those persons who are desirous of exploring the *CRYPT*, commonly called "*GROTTE VATICANE*," and of penetrating to the very site of the ancient oratory of S. Anacleto, where the remains of S. Peter are supposed to have mingled with the earth, would do well to obtain a special permission to examine the recesses of the vault at leisure, inasmuch as the circumstances under which admittance is granted in ordinary cases are more than commonly unpropitious, owing to the want of light and the haste with which the visitors, who gradually accumulate in groups at an appointed place of rendezvous for the convenience of the custode, are hurried onwards. A considerable delay, moreover, is not unfrequently experienced by waiting for

this functionary, who generally declines to make his appearance until a sufficient number of persons to answer his purpose are collected. The entrance, though admittance is prohibited to females with the exception of one day in the year, Whit-Monday, is immediately under the statue of S. Veronica, by a door at the foot of the south-western pier of the dome, which, in the description of the pier in question, was before referred to. On passing within there is an indescribable degree of solemnity in the appearance of the subterranean area, including the original oratory of S. Anacleto, suffered to remain undisturbed to the present day, whence the basilica is raised 16 palms or 11 feet 8 inches above the ancient level. I cannot pretend to give an intelligible description of the ground-plan, further than as to the appearance, that resembles a circular corridor coincident with the periphery of the dome, the concave faces of whose four piers, connected by masonry, form the outer boundary ; while on the opposite or inner side a concentric range of low, massive piers contribute to the support of the vaulted and groined ceiling. Passing round this passage, which is whitewashed, perfectly clean and dry, and of convenient breadth, the inner range of piers being connected together here and there by masonry ; among the principal objects that engage the attention are to be observed, in the first place, constructed on the four concave sides of the piers of the dome, four altars similar to one another, which are dedicated respectively to S. Veronica, S. Andrew, S. Longinus, and S. Helena. All the four were constructed by Bernini ; each pediment is supported on a pair of columns of breccia pavonazza, and each altar picture is a copy in mosaic of a picture by Andrea Sacchi of the titular saint of the altar. A more interesting spectacle, however, than these modern altars is the long line of sarcophagi, which, resting on the ground on both sides in regular array, contain the mortal remains of various earthly potentates, emperors and popes, as well as other distinguished personages, which, having been deposited there in regular sequency century after century, mark the unremitting sentiment of veneration that has continually attached to the cenotaph. Among the celebrated occupants of these sarcophagi, which for the most part bear a simple epigraph, stating the name and nothing more, may be enumerated Charlotte, Queen of

Jerusalem and Cyprus, Christina, Queen of Sweden, the Emperor Otho II., Linus, the first Bishop of Rome after S. Peter, who died in the 78th year of the Christian era, Popes Gregory V., Adrian IV., Nicholas III., Boniface VIII., Urban VI., Pius II., Innocent VIII., Paul II., Pius III., Marcellus II., Nicholas V., Julius III., and Innocent IX. The sarcophagus also of the so-called James the Third, King of England, otherwise the Pretender, must be added to the collection. Of all these receptacles, which are for the most part plain in form, and of travertino or ordinary material, that of Adrian IV., by name Breakspeare, the only Englishman who ever arrived at the Papal dignity, is perhaps the most conspicuous of any, being considerably larger than all the rest, and formed of red granite. It is situated, with the name Adrian IV. legibly engraved upon it, on the inner side of the corridor. Not far from the above, and opposite, is also to be observed a curious ancient sarcophagus of Parian marble, belonging to Junius Bassus, who was Prefect of Rome, and died in the year 359. The name, and also the names of the consuls at the period, are engraved on the lid; and the receptacle is highly ornamented with sculpture in bass-relief on subjects taken from the Old and New Testament, such as Adam and Eve, Daniel in the Lions' Den, Our Saviour before Pilate, &c., comprising ten subjects altogether, distributed in two rows of five compartments. Here also is to be seen a marble statue of S. Peter, that appears to be the counterpart of the bronze statue in the basilica. It is seated in a pontifical chair, and in every respect similar to the other, though where it was deposited previous to being brought hither I am unable to say. The attention of visitors is particularly directed by the custode to a considerable number of bass-reliefs belonging to the ancient basilica, as well as various reliques engrafted on the walls. Among the former is one, rudely executed on a tablet of white marble, representing the Creation of Eve, the female figure proceeding, full grown, from the side of Adam. Another, on the contrary, is very beautifully sculptured, partly polished and partly rough, representing leaves and branches, including a portion in alto relievo, undercut to an extraordinary degree. Among the reliques are to be observed a tablet of marble engrafted on the wall, bearing the following inscription relating to a portion of earth extracted in

the reign of Urban VIII. from the ground near S. Peter's Tomb: "*Terra eruta e fundamentis prope sepulchrum Sancti Petri sub Urbano VIII.*" There are also engrafted on the wall, and protected by an iron grating, two blocks of white marble, placed there in commemoration of a miracle said to have happened during the persecution of the Christians, whereby several impressions of drops, indented by the blood of some martyr, whose name I do not recollect, falling on the surface, are pointed out to the visitors by the custode. There are, moreover, two tablets of marble bearing inscriptions; one, a portion of a bull of Gregory III., and another, a portion of the decree of a council held during the reign of the same pontiff.

From the circular corridor a straight passage leads directly to the TOMB AND SHRINE OF S. PETER, under the high altar, though there is no inscription or other visible object to mark the precise spot—in fact, the basilica itself, with its splendid dome and the cross above, is the apostle's monument. There is, however, at the extremity of the passage in question a small chapel, constructed in the form of a Latin cross, where opposite the entrance is an altar, whose altar picture is a mosaic portrait of our Saviour, flanked by two pictures of S. Peter and of S. Paul, painted on silver. Here, close to the former picture, in front of a plate of gilded bronze, on which the figure of a cross is sculptured in bass-relief, the lamp, before referred to, that appears shining through the grating from the confessional, is continually kept burning, and, finally, above the altar are preserved in a chest of silver, gilded, the balls which on the occasion of the archbishops being elevated to their dignity are presented to them by the sovereign pontiff. As regards the remaining decorations of the chapel, which were principally contributed by Clement VIII., the ceiling is lined with bass-reliefs of gilded stucco, and the walls are covered with sheathings of fine marble, with the exception of portions of the surface occupied by tablets of bronze sculptured in bass-relief, on subjects relating to the history of S. Peter and S. Paul.

On emerging from the dreary vault into the magnificently open space above, the contrast between darkness and daylight is rendered still more impressive on surveying the stupendous DOME overhead, so vast in its dimensions that the eye can

scarcely penetrate the misty atmosphere of its upper region; while such is the extraordinary lightness of its appearance, and such the effect of the aërial position, that the broad, variegated spheroid seems as it were a beautifully painted and ready inflated air-balloon, anxiously straining upon her ligaments to mount to the firmament. The diameter of the lower concave has been already stated, namely, $141\frac{1}{2}$ feet, as also the height from the pavement to the summit of the lantern cupola, $446\frac{1}{2}$ feet. The diameter of the lantern cupola is $18\frac{1}{4}$ palms or 13 feet 4 inches; and it is surmounted by a mosaic figure after a painting by the Cavaliere d'Arpino, of the Padre Eterno, indistinctly recognised, owing to the extreme distance. But to give a brief recital of the principal features of the dome most worthy of attention, it were sufficient to state, of the piers in the first instance, that the whole portion of the surface of every one, with the exception of the space occupied by the altars, statues, and niches, &c., before referred to, is lined with pilasters similar to those of the middle nave. Next, the height of the main arches being 200 palms or 146 feet above the pavement, the crown of each arch 9 palms or 6 feet 7 inches, and the entablature of the drum of the dome 26 palms or 19 feet, the total height of its lower edge is consequently 235 palms or 171 feet 7 inches. Upon the frieze of this entablature appears the following sentence, from the New Testament, wrought in mosaic on a ground of gold in capital letters, $6\frac{1}{3}$ palms or 4 feet $2\frac{1}{2}$ inches in height each letter, all equidistant, with a full stop between: "Tu es Petrus, et super hanc petram ædificabo ecclesiam meam, et tibi dabo claves regni cœlorum." Below the entablature, upon the spandrils of the supporting arches, are four circular mosaic medallions, containing each a full-length mosaic figure of an Evangelist, of which the extraordinary size may be estimated from the pen, $9\frac{2}{3}$ palms, or 7 feet $\frac{1}{2}$ inch in length, which St. Luke, represented writing under the influence of inspiration, holds in his hand. The drum, or attic, which rises above the entablature, is divided into sixteen divisions by thirty-two gilded Corinthian pilasters placed in couples; and in the intercolumniations are sixteen windows: these pilasters support a smaller entablature, whence commences the spheroidical portion of the structure, which, divided into sixteen compartments by vertical ribs, converging towards the summit like the divisions of an

orange, is the most beautiful figure imaginable. The entire surface is covered with mosaic, including colossal angels and minute ornaments, whose brilliant colours, principally blue, red, and golden, blend together with surprising effect, especially when the tints are reflected on the beams of sunshine that enter from the windows.

The CHOIR of S. Peter's notwithstanding the extended scale of the building, is constructed precisely in the same manner as the choirs of the smaller churches that are provided with a transept surmounted by a dome, and consists accordingly of the space comprehended by the western of the supporting arches, with the addition of a considerable portion of similar vaulting, terminating at the extremity with an absis or tribune. The distance from the Confessional of S. Peter in the middle of the transept, to the absis is estimated at 253 palms or $184\frac{1}{2}$ feet. The ceiling, which is a continuation of the soffit of the western main arch of the dome, is lined with gilded coffer, and the pavement, which at a point a little more than mid-distance from the transept is elevated by two very broad steps of porphyry, is, like the pavement of the whole interior of the basilica, of inlaid marble. On each side are four niches, two above and two below, of which the two lower pairs contain colossal statues, and the two upper pairs are empty. The statues on the left hand, or south side, represent, the one near the entrance, S. Benedict, sculptured by Antonio Montanti, and the other, S. Francisco di Assisi, by Carlo Monaldi; those on the north side are, the one nearest the entrance, S. Elias, by Agostino Cornacchini, and the other, S. Dominic, by the French sculptor Le Gros; the remainder of the surface of the walls is coloured in imitation of Hymettian marble. In the centre of the spacious absis is an altar, situated in the usual position of the high altar, which in the present instance, as has been shown already, is in the middle of the transept. It is elevated by steps of Hymettian marble above the level of the choir, and is surmounted by a gorgeous group of gigantic statues and other objects of bronze, constructed by the sculptor Bernini, comprising in the lower portion two Fathers of the Latin church, S. Ambrose and S. Augustin, planted in front, and in the rear two Fathers of the Greek church, S. Athanasius and S. John Chrysostom. All these four figures are represented supporting a pontifical chair

of corresponding dimensions, surmounted by a representation of the Holy Ghost in the form of a dove, upon a ground of orange-coloured glass, through which the yellow light gives additional effect to rays of glory, and a multitudinous group of angels by which it is surrounded. The figures of S. Ambrose and S. Augustin, 24 palms or 17 feet 6 inches in height, are of dark-coloured bronze, with mitres on the head, of gilded bronze, and similar mantles on their shoulders. The figures of S. Athanasius and S. Chrysostom, formed of material similarly distributed, are in height 20 palms or 14 feet 7 inches. The pontifical chair comprises bronze of all descriptions, green, copper-coloured and gilded, the sides and arms being in the form of Caryatides, and the whole surface overlaid with bass-relief sculpture. Within it is contained an ancient wooden pontifical chair, called "CATTEDRA," by which title the whole altar is commonly distinguished, supposed to be the identical chair made use of by S. Peter during his ministration, and to have been obtained from the senator Pudens, in whose house he was a lodger. The identity of the relique is supported on feeble authority, but its existence in the position where it is said to be has been sufficiently authenticated, especially by Torrigio, the learned canon who flourished in the reign of Urban VIII., who, having actually examined it in the year 1637, gave the following account of its construction: * "Questa veneranda sedia come da me adi 5 marzo 1637 fu misurata, ed in ogni parte osservata e considerata, è nella forma che qui descrivo. D'avanti è larga palmi quatro, e alta trè e mezzo. Da' lati poco più di due palme e mezzo, di dietro con l'appoggio alta palma sei. E fatta a colonette e archi, tutta di legno: dette colonette sono alte un palmo e due oncie, e gli archetti due palmi e mezzo. Dinanzi sonovi intagliate dicidotto istorie di avorio con finissime esquisitezze, lavorate con lavorini sottilissimi di Ottone; intorno sono di rilievo basso molte figurette di Avorio. Nell' apogio e grossa quatro deta, e perche l'antichità andava mancando fu cinta di cingolo di ferro, e de alcuno legno." In addition to the above account another more modern description, of which I once obtained a momentary glimpse, though I know not where to refer to it, was published by the French authorities in Rome, who also examined it during their

* Bonanni, Numismateo Templi Vaticani, p. 109.

dynasty. The outer chair, or receptacle of bronze, being thus supported in a triumphant position, is surmounted by a pair of angels of gilded bronze, which support the triple crown, and above these the groups of angels that surround the figure of the dove above referred to, all of the same material, are so numerous as almost entirely to fill the semidome of the absis, which is lined with vertical ribs, white and gold, and between the ribs ornamented with circular medallion bass-reliefs. The principal group below is planted on an enormous basement, concave in form, concentric, and of equal breadth with the semicircular absis, so constructed that each extremity comprises a pedestal for the foremost pair of figures, upon the dado of which pedestals, engrafted on a shield of dark-coloured bronze, appears an emblazonment of the Papal arms in gilded bronze. This basement is composed of Sicilian jasper, resting on a double plinth of bianco e nero di Francia and breccia pavonazza, both very remarkable specimens as regards the quality of the marble. The upper plinth especially is marked in the same singular manner, with white streaks on a black ground, resembling clouds dispersed by a hurricane, as the sheathing of the Borghese Chapel in S. Maria Maggiore,* and the lower one is remarkable for the unusually large size and brilliant colour of the circular purple blotches on a ground of pure white. Of the latter, one other similar specimen may be seen in the church of S. Maria Maddalena, on the right-hand side of the high altar. The above central altar, or Cattedra, is flanked by two magnificent monuments, both within the semicircular concave of the absis, the one on the right hand of Urban VIII., and the one on the left hand of Paul III. The MONUMENT OF PAUL III. was constructed by Guglielmo della Porta, under the direction of Michael Angelo. It is contained within a spacious niche in the form of an absis, flanked by a pair of columns of Hymettian marble, that support an entablature on which is engrafted an heraldic shield of marble, bearing the Farnese arms, represented by six fleurs-de-lys. The monument consists of a statue of Paul III. seated on a pontifical chair bareheaded, the figure of dark-coloured, and the drapery of gilded bronze. It is elevated on a pedestal of white marble, inlaid with Porta Santa, bearing on the dado a brief but remark-

* See vol. ii. p. 361.

able epigraph of no small pretension: "Paolo III. Farnesio Pont. Opt. Max." The statue of the Pope is flanked by a pair of colossal marble figures of females, of which the sister Julia and the mother of Farnese are said to have been the models,* the one on the left representing Prudence, and the other on the right representing Justice. These figures are the second pair sculptured by Della Porta for this monument, in consequence of the first pair, which are now to be seen in the Farnese Palace,† being disapproved of by Michael Angelo. They are represented lying in front, in a reclining posture, the heads towards one another, each on an ancient torus of Hymettian marble, nearly resembling a modern ottoman. The statue of Prudence, a remarkably beautiful figure, was originally nude, and remained so a considerable period; but subsequently, in consequence of the scruples of the ecclesiastical authorities, the sculptor Bernini was employed, instead of removing it to a public or private museum, where its merits might be properly appreciated, to cover it instead with a garment. A garment was accordingly made of bronze, that has the worst effect imaginable, and after all is nothing but an ordinary loose chemise, or peignoir, reaching short of the knees, and open at the bosom. The arms and lower limbs of the statue are very highly polished; and the garment, of which the folds are in the peculiarly rigid style of the artist, is confined round the waist by a girdle of white marble, with the name of Della Porta inscribed upon it, probably by Bernini. The statue of Justice is considerably inferior, in fact a very ordinary performance, represented in an attitude more upraised as regards the forepart of the body than the other, holding with the left arm a large volume, on the leaves of which the name of Della Porta is also inscribed. All the above figures are supported on a massive basement, and in front of the basement is to be observed a mask of a lion's head, considered a good specimen of the ancient Rhodian marble, called *giallo e nero*, in contradistinction to the modern Porto Venere.‡ The MONUMENT OF URBAN VIII. was constructed by Bernini. It is contained, like that of Paul III., within a niche in the form of an absis, flanked by a pair of

* Bonanni, Num. Temp. Vat. p. 91.

† See vol. i. p. 389.

‡ See Appendix, vol. i. p. 494.

similar columns of Hymettian marble, which support an entablature, in the centre of which is engrafted a shield of Porto Venere marble, bearing the Barberini arms in bass-relief, represented by three bees, together with the triple crown and keys; the shield is supported by a pair of infant angels, a device in Papal heraldry, where angels are as it were compelled to render homage to the Popedom, by no means unusual. The semi-dome of the absis is divided by perpendicular ribs, and between the ribs sheathed with tablets and medallions of various sorts of fine marble. The monument, comprising several figures, consists, in the first place, of a statue of Urban VIII. seated on the pontifical chair, with the triple crown on the head, and the right hand raised in the attitude of benediction. The figure is of dark-coloured, and the pontifical robes are of gilded bronze; and it is elevated on a projecting pedestal of white marble, a plain squared block of the purest Carrara, which contrasts more strikingly with two large Barberini bees of gilded bronze, as big as rabbits, which by a quaint conceit, as if intended to look like living bees, appear crawling on the dado. In the rear of the statue is the figure of a skeleton of dark-coloured bronze, partly covered with a mantle of gilded bronze, representing Death in the act of writing on a scroll of dark-coloured bronze, and directing the orbless sockets of his eyes as it were with earnest attention to the word Barberini, already described in raised letters of gilded bronze. Below, and in front of the above, is an extremely large and beautiful sarcophagus of Porto Venere, flanked by two marble groups of colossal statues. The sarcophagus is ornamented upon its edges with a border of vine-leaves sculptured in bass-relief, intermixed with gilded bronze, of which material are four legs that support it, and also another large Barberini bee, that, as if newly alighted on the receptacle, is to be observed on its upper edge. Of the flanking groups the one on the right-hand side comprises a female figure, representing Charity, with one infant at the breast, and leading another three or four years old, which follows reluctantly, and seems to be crying violently, while she regards it with a benignant smile. The two latter figures, where the contrast between maternal tenderness and the self-willed obstinacy of a child appears beautifully expressed, notwithstanding the hideous distortion of the features of the latter,

are considered a chef-d'œuvre of Bernini. The group on the right hand consists of a female in a seated attitude, representing Justice, the eyes and countenance cast upwards imploringly, as if to invoke the aid of Heaven to strengthen her judgment, while, as it were in suspense, she holds in her hand a sword, pointed downwards perpendicularly. The above statue is accompanied by two others, one an infant, representing Innocence, and the other a boy, representing Guilt, bending under the weight of the emblems of mortal retribution, the ancient licitorial fasces. The latter portion of the monument is supported on a magnificent basement of Africano marble, the most beautiful specimen of the quality, perhaps, to be seen in Rome, resting on a broad plinth of bigio.

Such is the description of the Cattedra and the Tribune at the extremity of S. Peter's ; but it would be impossible to give an adequate idea of the effect produced by the objects when seen from the entrance beyond the constellation of lights that mark the site of the confessional, at a far distant point, where, in remote space, the figure of the dove, imperfect owing to the distance, the semblance of the Holy Spirit, illuminated by orange-coloured rays, serves to call to the recollection the idealization, in the 'Pilgrim's Progress,' of the entrance of the Celestial City by the shining wicket-gate indicated by Evangelist to Christian at the commencement of his journey. The spectator, moreover, the instant he sets foot in the interior, while his senses are yet confounded by the unparalleled extent of space and the magnitude of the proportions he sees before him, experiences a no less palpable excitement of the physical temperament, owing to the extraordinarily genial, equable state of the atmosphere by which, charged to a gentle and agreeable degree with the fragrance of incense, he finds himself surrounded. Such as, in consequence of the inconsiderable quantity of air admitted from without compared with the enormous cubic contents of the volume within, cool and refreshing in sultry weather, and comfortably warm in winter, is imbibed as it were in the very stones of the walls and pavement, and prevails perpetually. Such, in fact, is the wonderful extent of area comprehended under the roof and cupolas, that even when on the special occasions of public festivals, the concourse of persons assembled within the walls, including the Pope and all his

clergy, Swiss guards, soldiers, and spectators, amount to some thousands, the building, except at the particular spot where all are congregated together, appears as empty as ever.

At the periods alluded to, when the Pope celebrates mass in person at the high altar in the transept, an enclosure for the convenience of the Roman aristocracy and foreign visitors is, or at all events in the reign of Gregory XVI. used to be, formed, comprising three sides of a square on the north, on the east, and on the south of S. Peter's Confessional. Within were arranged parallel rows of benches, of which the foremost were occupied by ladies exclusively, and those in the rear by gentlemen, the latter restricted in their dress to black clothes or military uniform. Ladies meanwhile were compelled, by the regulations of the Roman church, to divest themselves of their bonnets, and complied the more readily, since, whether the intention were to abandon their ornaments or to conceal their charms, neither object was accomplished, and the costume adopted instead, a black veil, thrown lightly over the head and shoulders like a Spanish mantilla, leaving the features thoroughly exposed, is infinitely more becoming. The privilege of admittance to the seats of honour was at all events acquired at the cost of no little inconvenience, in consequence of the very protracted duration of the ceremonial and the time necessarily expended in waiting previous to the commencement, amounting altogether to not less than three hours on an average, during all which period, since no provision whatever was made in the arrangement of the benches for locomotive caprices and change of position, and a dense phalanx of Swiss guards and Papal infantry surrounded the enclosure, retreat before the conclusion, the individual being once fairly seated in his place, was next to impossible. A few select friends of the dignitaries were admitted to a still more elevated situation in the balcony upon the south-east pier of the dome, in front of the repository of the head of S. Andrew, though those who wandered about at their ease, under no restriction, had hardly a less satisfactory view than the others, and, walking at large about the nave and transept, composed the principal mass of spectators, including people of all descriptions, high and low, and among the rest not unfrequently a pickpocket, one of whom, during one of the winters that I remained in Rome, was captured by an English lady.

A young person, of a slight, elegant figure, actually pursued an active member of the profession, thirteen or fourteen years old, and gave him into custody, though the boy vehemently protested his innocence, and would certainly have been allowed to escape by the soldier who was listening to his tale apathetically, had not the fair complainant, daring a personal conflict with the robber, seized him with wonderful courage and determination, and after a severe struggle, and hard kicks that made her black and blue, extracted, by main force, her purse from his waistband.

The SACRISTY of St. Peter's was erected, as before stated, by the architect Carlo Marchionni, under the auspices of Pius VI., at the close of the last century, upon the spot that formerly was the Circus of Nero, occupied by the Egyptian obelisk now in the piazza. The principal entrance is from the quadrangle, on its northern front, whence, on entering the door, a double-branched flight of steps ascend to a corridor, whither there is another entrance by a side door from the basilica, on whose southern flank the building is situated. The side door in question, which is the approach the most commonly resorted to, and has been already pointed out, is situated in the transept, opposite the south-east pier of the dome. Immediately within it is a small hexagonal chamber that serves as a vestibule, whose cornice is supported by four Roman Ionic columns and two pilasters of red granite, with capitals of white marble, and whose walls are sheathed with various sorts of marble. Among the different specimens there is to be observed a curious description of pavonazzetto, comprising blotches of yellow among the purple, of which a small portion similar is to be seen in the church of S. Maria degli Angeli.* The specimen in question, on both sides the door, close to the entrance, consists of a few tablets that appear to have been sawed consecutively off the same block. In this vestibule is to be observed a colossal statue of S. Andrew standing beside his cross; the figure of white marble, and the drapery Porta Santa. A door on the left-hand side leads to the corridor, of which the ceiling is an elliptical vault painted in imitation of coffers, and the pavement is composed of ordinary red tiles. The cornice is of Hymettian marble, supported by ancient Roman

* See vol. i. p. 260.

Ionic columns of bigio and pilasters of Africano, the capitals both of the columns and of the pilasters of white marble, comprising within the volutes the star belonging to the armorial bearings of the Braschi family; in the intercolumniations are a range of busts of various Popes, and several ancient inscriptions are engrafted in the masonry. About the centre of the corridor, on the northern side, is the double-branched flight of steps before referred to, which, together with the superb and massive balustrade, are composed of blue veined Carrara marble. Between the branches immediately over the door leading to the quadrangle, there is to be observed, contained within a niche lined with cipollino, and flanked by a pair of columns of bigio, a fine marble statue of Pius VI., sculptured by Agostino Penna; the figure, represented seated in the pontifical chair, with the triple crown on the head, is elevated on a pedestal formed of a splendid squared block of granite resting on a base of various sorts of marble, bearing on the dado an inscription to the effect that it was erected as a token of gratitude to Pius VI. by the chapter and canons of S. Peter's, whose contiguous residences in the quadrangle were built by that pontiff. The sacristy, moreover, serves as a robing-room and place of accommodation for the general body of ecclesiastics. By the term sacristy, in the present instance, is to be understood three separate principal chambers, of which, together with a chapter-room and others smaller and subsidiary, the whole building is composed. The first of these is called "Sagrestia Commune," to which the entrance is by a door in the middle of the corridor, immediately opposite the double-branched staircase. The SAGRESTIA COMMUNE is octagon in its area, and 70 palms or 51 feet in diameter; the ceiling is painted in imitation of coffers, and surmounted by a lantern cupola. Belonging to the chamber are four very fine rectangular portals, one communicating with the corridor, another opposite leading to an annexed chapel, and two others at right angles, of which latter, the one on the left hand leads to another principal chamber called Sagrestia de' Canonici, and the one on the right hand to the third principal chamber called Sagrestia de' Beneficiati. Each of these portals is flanked by a fine ancient pair of Roman Ionic fluted columns of bigio lumachellato marble, which were discovered in Adrian's Villa at

Tivoli. In addition to the above columns the cornice of the apartment is also supported by eight fluted pilasters of giallo di Sienna marble, of which the effect altogether completely overbalances the plain style of decoration of the walls that are coloured in imitation of Hymettian marble in the inter-columniations. On each side of the entrance from the corridor there are to be observed two white marble basins of holy-water, sculptured very beautifully, each in the form of a dolphin, surmounted by an infant angel, as it were the guardian of the receptacle, sitting perched in a shell. This apartment is a place of common rendezvous for the canons, priests, and minor functionaries, where all preliminaries are arranged relative to the grand processions, as well as the regular daily offices of the basilica, so that as the position with regard to the other rooms is central, and the number of ecclesiastics generally assembled here, some passing backwards and forwards to the other apartments and others consulting together on the necessary arrangements, is very considerable, there is continually to be heard, especially previous to the great public festivals, the shuffling of feet and buzz of voices of a vast throng of persons, amounting to a degree of noise hardly inferior to the din and bustle of an ordinary secular meeting. With regard to the portal opposite the entrance, the chapel with which it communicates is part and parcel of the chamber. It is of small dimensions, the area oblong, and the vaulted ceiling, painted in imitation of coffers, is supported at the four angles by four columns of bigio lumachellato, found, at the same time with the others before referred to, at Adrian's Villa at Tivoli, and precisely similar; in addition to the columns there are also on each side two pilasters of cipollino. The altar, which is opposite the entrance, and protected by a balustrade of Sicilian jasper, with cornice of giallo antico, is contained within a small arched recess surmounted by a lantern cupola.

The SAGRESTIA DE' CANONICI is square in area; the vaulted ceiling painted in imitation of coffers, with a design in chiaro oscuro in the middle; and the pavement, with the exception of a central disc of mosaic, is composed of artificial Venetian breccia. The greater portion of the walls is occupied by magnificent wardrobes or presses of Brazil wood, in which various articles of property belonging to the basilica are pre-

served, and above there are two pictures by Antonio Cavallucci. Annexed to the apartment, as in the former instance, there is a small chapel, of whose altar the pediment is supported on a pair of columns of alabaster. The altar picture by Fattore, a scholar of Raphael, represents the Madonna and the infant Saviour, together with the apostles S. Peter and S. Paul, and S. Anna.

There is also a CHAPTER-ROOM, which I never entered, situated immediately beyond this chamber: it is said to contain, in addition to presses of Brazil wood, such as those above referred to, a statue of S. Peter, elevated on a pedestal within a niche of Brazil wood; also a picture, painted by Lorenzo Sabatini, after the design of Michael Angelo, representing the Deposition from the Cross; and three other pictures, by the Cavaliere Pier Leone Ghezzi, representing S. Clement, Bishop of Rome, his martyrdom, &c.

The SAGRESTIA DE' BENEFICIATI in form and dimensions is similar to the Sagrestia de' Canonici, and it is also furnished with similar presses of Brazil wood. Here is preserved an ancient picture of the Madonna, called Madonna della Febbre, that belonged to the sacristy of the old basilica; here also are two other pictures, by Antonio Cavallucci. There is also annexed to the chamber a small chapel, of which the altar picture, by Girolamo Muziano, represents our Saviour giving the keys to S. Peter,

The ASCENT TO THE CUPOLA is commenced at a door, already indicated, in the left-hand side nave, opposite the first pier, and close on the eastern side of the monument of Maria Clementina, wife of the Pretender. In order to accomplish the object it is necessary to obtain a special order from the maggior duomo, at his official residence in the cortile of S. Damaso, though it happens not unfrequently that at the usual time of the custode's arrival on the spot admittance may be obtained on application to that functionary without further formality. Accordingly, at the time in question, about eleven o'clock in the forenoon, a few people may be seen occasionally near the door waiting his arrival; but the experiment is precarious, and at all events no time is allowed for negotiation further than is actually necessary to unlock the door, which, so soon as the privileged party are admitted, is closed again

immediately. The first portion of the ascent, so far as the roof of the building above the naves, is performed by a spacious spiral cordonata, well lighted, and so broad and commodious, that a person might literally, and without figure of speech, ride to the top on horseback without any difficulty. The passage is in fact formed of a series of inclined planes of considerable length, paved with very narrow, light yellow brick, each plane divided from the one above by a very shallow step or rather rib of travertino. Meanwhile, the vaulted ceiling, and the walls through which the light is admitted by apertures three yards or thereabouts apart, are brilliantly whitewashed. Very near the bottom are to be observed, engrafted on the masonry, five marble tablets, placed there for the purpose of recording the ceremony of the opening the Porta Santa on five successive jubilees, ending, however, I know not for what reason, with the jubilee of Benedict XIV. in 1750. And there are also to be noticed, on arriving at the top, after passing the doors which communicate with the corridors leading to the balconies of the Portico, a series of marble tablets engrafted on the wall, amounting to twenty in number altogether, each bearing a brief inscription to commemorate the ascent of some one or other royal personage, including Alexander, Emperor of Russia, the Emperor of Austria, the King of Prussia, the King of Sardinia, &c. Among the rest may be observed an inscription relating to the Duc de Bordeaux, whose visit, it is curious to remark, is referred to in terms more flattering than any of the others, notwithstanding that, in consequence of the soirées of his Highness, during his residence in Rome at the period in question, having assumed a tone of royalty distasteful to the French ambassador, he was very unceremoniously requested by Gregory XVI. to leave the city. In spite of which summary ejection, and although the nineteen other inscriptions are every one expressed in the most simple terms capable of stating the plain fact to be recorded, such as with reference to the several royal personages and their suites, "Salirono la Cupola, ed entrarono la Palla," or "Si portarono ad osservare la Cupola," or "Si recarono ad osservare la Cupola," or "Furono ad osservare la Cupola," and so forth; the inscription relating to the ascent of the Duc de Bordeaux, a singular example among the whole category of a degree of adulation actually

derogatory to the character of a Christian Church, describes his Highness's visit as if the royal presence were an *honour* to the Basilica. It is literally as follows:—"Di xv Novembre, MDCCCXXXIX, S. A. R. Duca di Bordeaux onoro di sua visita la Cupola Vaticana, e sali nella Palla."

On arriving at the summit of the Cordonata, and sallying forth in the open air, the flat surface of the area is so extensive, and the objects round about of such magnitude, that the appearance, rather than of the roof of a building, is of a large open rectangular space or piazza, paved with yellow brick, comprehending within its limits churches, buildings, &c., and surrounded by a lofty wall. First and foremost appears the splendid dome, which, towering in the midst of the four smaller ones, complete in all its proportions, from the bottom to the top, as if it were a perfect building, rises, notwithstanding that the level is nearly 150 feet above the ground, to a height exceeding an ordinary church. From the eastern extremity, where the wall is surmounted by the colossal statues of our Saviour and the twelve apostles, that crown the balustrade, the vaulting of the middle nave has the appearance of a lofty mound covered with rough cement, over which there is a passage in the middle by a rough flight of wooden steps, protected by a rail, that extend across from one side to the other. Above the vaulting in question, whether or not the covering of cement was originally intended to be temporary, a broad, obtuse-angled roof of common red tiles, such as is used for ships building in dockyards, is constructed, and serves to protect it from the rain along its whole length. On passing along on either side there may be observed, close to the northern and southern walls, which resemble parapets, upon the portion of the area immediately above the side naves, circular or oval excavations, made for the purpose of giving light to the lateral chapels below, whence a good opportunity is afforded of estimating the comparative altitude of the four circular domes that surround the grand dome and the oval domes belonging to the lateral chapels, the summit of whose lantern cupola appears several feet below the excavation, while the entire spheroidical portion of the former rises above the level. Towards the north-east angle the locality has still more the appearance of *terra firma*, not only in consequence of several

sheds, precisely like those in a mason's yard, being erected for the convenience of the workmen whose attendance is continually required for repairs and superintendence, but the premises are supplied by a small fountain or jet of water, which, forced upwards by a water-wheel from the channel of the Fontana Paolina underneath, runs continually.

On entering the dome by a door at the base of the drum, and commencing the ascent from the present level, at first by a cordonata in a spiral direction, and afterwards by steep and narrow steps, through a passage of which I am unable to particularize the features, otherwise than by stating that the dome of S. Peter's is a double dome of stone, a spheroid within a spheroid, of which the inner, not concentric with its outer casing, diverges from the latter gradually towards the apex, and that the passage in question passes between both—one of the first striking appearances encountered by the visitor is when, being arrived at the inner gallery which surrounds the drum at the base of the spheroidical portion, the aperture in the upper part of the door is unbolted, and a torrent of warm air rushes with very surprising force outward from the interior. The same effect is also experienced afterwards under similar circumstances, when standing at the summit of the spheroidical portion at the base of the lantern cupola, though the air in the latter instance is of a more reduced temperature. Hence where the spectator stands, at a giddy height above the pavement, the effect of the prospect below is necessarily grand and imposing, were it merely owing to the altitude, in addition to which a singularly impressive feature of the spectacle is the cluster of lights burning around S. Peter's confessional, whither, at the time I happened to be viewing the object, a long procession of female orphans of the hospital of S. Spirito were advancing along the nave and transept, to do homage at the shrine of the Apostle, whose figures, reduced to the size of dots in the vast distance, and the more conspicuous owing to their sable dresses, formed a line of irregular curvature that, extending from a considerable distance, resembled, as they turned aside to kiss the foot of S. Peter's statue, and afterwards proceeded to kneel in front of the balustrade, the meandering progress of a colony of black ants in a forest-path on their way to their domicile.

From the summit of the inner dome to the summit of the outer one the ascent is performed by a spiral flight of 22 steps, whence at the top we emerge into open air at the foot of the circular peristyle, that, small as it appears below, is of itself a little temple, and serves by comparison to enhance the idea already formed by the spectator of the vast dimensions of the basilica. The circular body of the structure is a plain surface of travertino, faced with thirty-two columns of the same material planted in couples, of which the plinth, though the shafts being partly embedded in the masonry the size cannot be readily ascertained, measures 2 feet 3 inches in breadth. The circular open passage which, protected by a balustrade, extends all round the peristyle, is about 58 paces in circumference. From the bottom of the peristyle to the top the ascent is continued through the middle by a flight of steps, whence a perpendicular ladder extends through the open pyramidical framework above that supports the ball, and thence through an open aperture in the bottom of the latter into its interior, which latter portion of the passage is hardly large enough to allow sufficient inclination of the body to draw up one knee after the other in mounting the ladder; notwithstanding that the young and slender, ladies not excepted, continually perform the experiment with little inconvenience. On arriving in the ball, which is a copper sphere 12 palms or 8 feet 9 inches diameter, the disappointment of those who expect to be gratified with a brilliant prospect is considerable, inasmuch as the apertures constructed for the purpose of admitting light and air are necessarily contrived in such a manner as to exclude the rain, and consequently effectively to shut out the view of the surrounding country by means of a slanting plate or shutter fixed directly in front; so that the eye of the spectator is exclusively confined to a circle within the dome's circumference. The heat, moreover, at all times when the sun shines, is oppressive, and was hardly bearable even on the day that I made the ascent in the middle of November. A splendid view, however, of the Campagna and all the surrounding country is to be had at the foot of the circular peristyle, whence also there may be observed upon various parts of the building, upon the outer circumference of the dome especially, the permanent preparations constructed for the convenience of the

workmen employed in the illumination of the basilica at the Easter festival. Hence may be seen, in addition to the scaling apparatus extending from the top of the peristyle along the outer circumference of the ball to the extreme summit of the cross, a series of sixteen strong iron hooks inserted in the masonry at the foot of each pair of columns, and also rows of metal plates with an iron pin above each, along the sixteen massive ribs of travertino that serve to strengthen the dome, and seen from within, on ascending the staircase, appear like huge buttresses; also there is to be observed above each window of the three rows which are between each pair of ribs, one row above the other, 48 windows altogether, a similar metal plate and a similar iron pin above it, upon all which pins are suspended the lamps or lanterns on the occasion of an illumination: and the sixteen hooks above referred to are for the purpose of sustaining the ropes by which the men employed to ignite the lights are lowered simultaneously. Similar plates and pins are placed in many and various positions all over the building, by the aid of which arrangement the illumination of the whole face of the basilica is effected in so short a space of time that, were there not thousands of living people to verify the fact, would be thought incredible.

The ILLUMINATION OF ST. PETER'S, which takes place every year at Easter, during the Holy Week, consists of two acts as it were of a drama not less attractive to the Roman population and the visitors than the Girandola of the Mausoleum of Adrian described in another place; though in the present instance, in addition to the concourse of people who congregate in the piazza and in the immediate vicinity, a very considerable number, preferring the effect of the spectacle seen at a greater distance, assemble on the Pincio. Of the two points the spectacle is beheld to the greatest advantage perhaps from the Pincio, whence, as the colossal form of the basilica gradually disappears in the growing darkness, the revival of its vast outline becomes brighter and brighter in a similar proportion as the grand substantial mass sinks into shade, and the twinkling lights of no less than 4400 paper lanterns previously lighted assume a redder and a redder tinge at the departure of daylight. Not only is the entire periphery of the façade precisely delineated by long lines of minute fiery spangles,

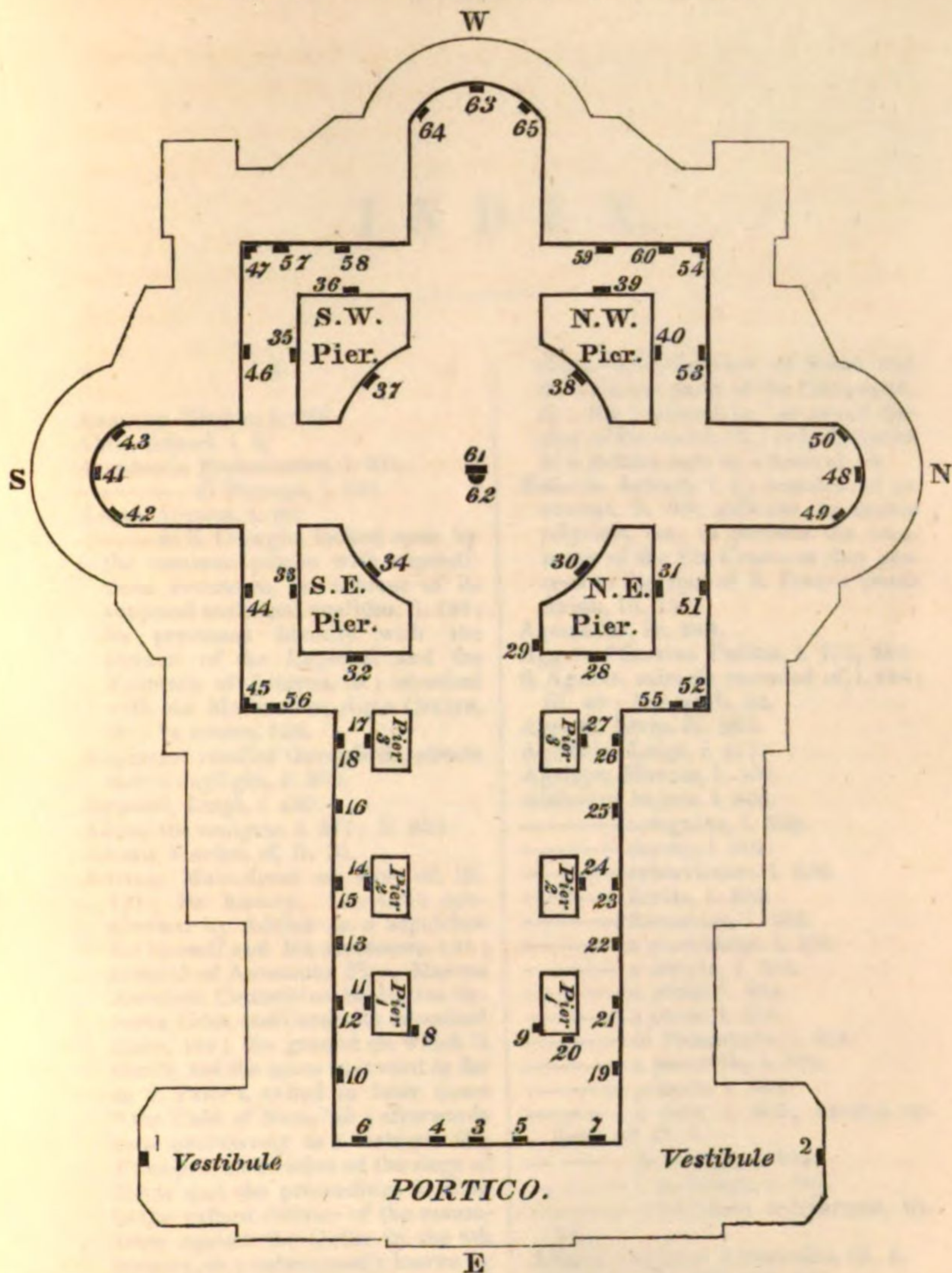
but the spectator, with all Rome lying under his feet in the intermediate space, sees in the distance, traced with extraordinary minuteness, all the principal architectural ornaments of the vast fabric, including the figure of every pilaster, the entablature, every arch and portal, the grand cupola and its four satellites, the peristyle above, together with the ball and the cross at the summit, forming altogether a picture as it were of unearthly creation—an ærial fabric, like the fairy palace of Aladdin in the Arabian Nights, resting suspended in space above the black horizon. Thus far, though the spectacle is transcendently beautiful, yet, since the lights, as before stated, were ignited previously and at leisure, there is nothing wonderful, nothing at all to be compared to the second part of the exhibition called the “Cangiamento,” when a multitude of larger lights, with which the entire outline of the building is studded at wider intervals, in addition to the others, appear with such extraordinary rapidity, that it actually surpasses comprehension. These larger lights, consisting each of a wick of coarse oakum floating in oil, whose flame, the size of the crown of a man’s hat, rises three feet or higher, being suspended on the iron pins permanently fixed about the building, which were just now referred to, and not only upon every part of the basilica, but about the colonnade of Bernini also, are lighted all at once, the very instant the hammer of the clock sounds the first hour after the Ave Maria. Three hundred able workmen, told off in gangs for the purpose, fortified by the Holy Sacrament for the perilous enterprise, and ready at their several stations clinging to various parts of the building, start at the given signal, and gallantly making their way with the celerity of seamen on the rigging of a line-of-battle ship, to the points allotted to each, some up ladders, some clambering over temporary scaffolding, or dragged up and down by rope and pulley while suspended in the air, perform their service at all events with such skill and courage, that the second illumination over the whole façade of the building from the very bottom to the summit of the cross is completed in fifteen or twenty seconds. The effect, as the spectator views the process from the Pincio, is astonishing. First, upon the cross five meteor lights burst forth all together, that, one at each extremity and another in the centre, sufficiently mark its figure; then immediately, light after light, blaze after blaze, appear in ra-

pidly successive flashes, leaping as it were from point to point, or following a linear course in all manner of directions, like the sinuous progress of a serpent, or spouting outwards from a centre like the crystallized particles of hoar frost on a glass window.

On one particular occasion that I well remember, when I had descended from the Pincio and stood close in front of the grand illumination, the copious flood of yellow light imbibed by the dark blue sky had changed it green, and the faded stars, overwhelmed by its brilliancy, were scarcely visible ; yet, notwithstanding, the effect of the singular appearances was considerably heightened by the appearance of the full serene disc of the planet Venus, which having shone the whole of the preceding winter in Rome with extraordinary brightness, maintained even then her wonted lustre, and rested, a beautifully conspicuous object in the firmament, above the blazing cupola.

FINIS.

ROUGH SKETCH OF THE GROUND-PLAN OF S. PETER'S, SHOWING THE POSITION OF CHAPELS AND MONUMENTS.



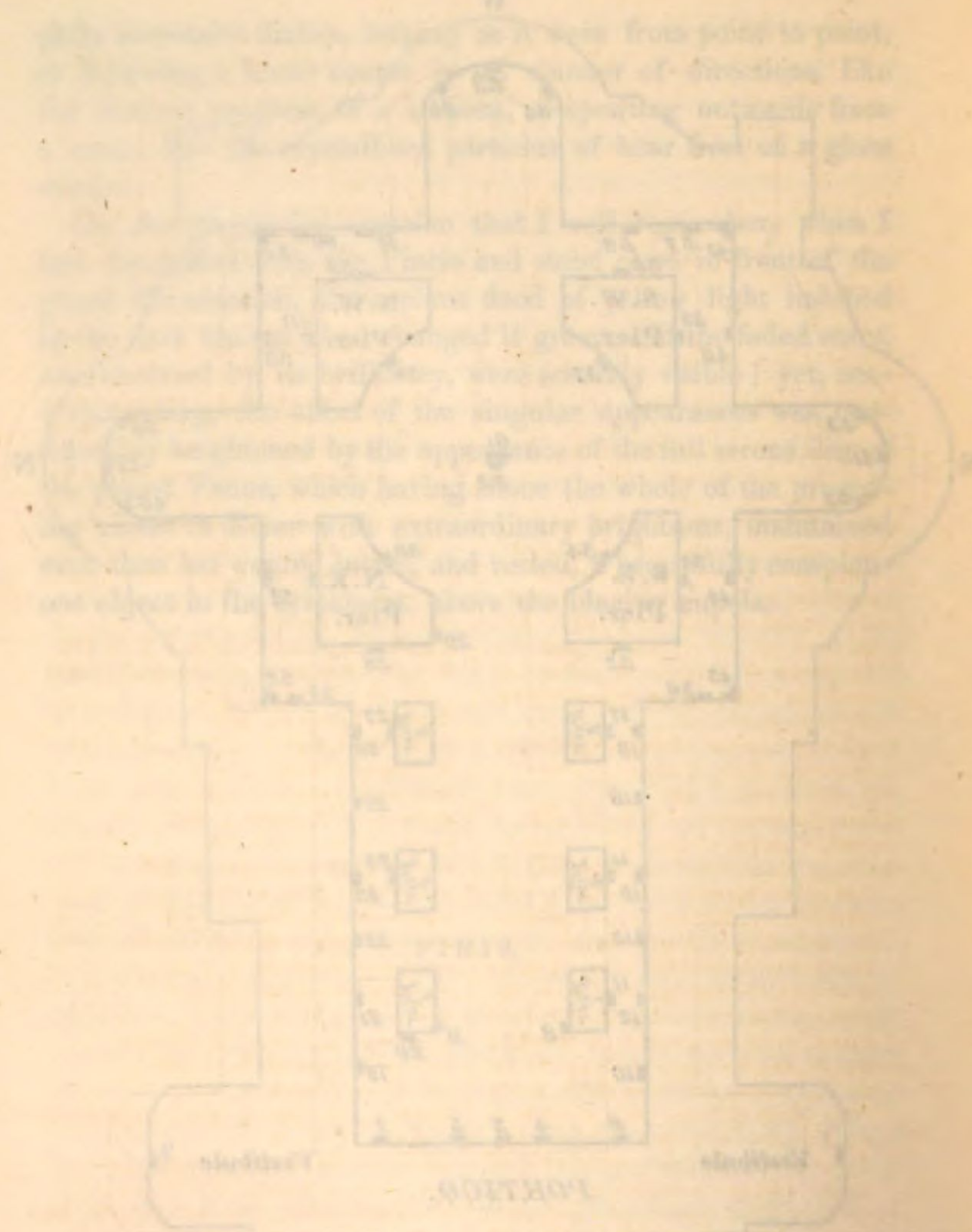
1. Statue of Charlemagne
2. Statue of Constantine
- 3, 4, 5, 6. Entrances
7. Entrance, Porta Santa
- 8, 9. Basins of holy water
10. Capella del Fonte Battesimo
11. Monument of the Stuarts
12. Monument of Clementina Sobieski
13. Capella della Presentazione
14. Monument of Innocent VIII.
15. Temporary Monument of Pius VIII.
16. Capella del Coro
17. Monument of Innocent XI.
18. Monument of Leo XI.
19. Capella della Pietà

20. Monument of Christina, Queen of Sweden
21. Monumental Statue of Leo XII.
22. Capella di S. Sebastiano
23. Monument of Innocent XII.
24. Monument of the Countess Matilda
25. Capella di SS. Sacramento
26. Monument of Gregory XIII.
27. Monument of Gregory XIV.
28. Altare di S. Girolamo
29. Statue of S. Peter
30. Statue of S. Longinus
31. Altare di S. Basileo
32. Altare della Trasfigurazione
33. Altare della Bugia
34. Statue of S. Andrew

35. Altare di Simon Mago
36. Altare dello Storpio
37. Statue of S. Veronica
38. Statue of S. Helena
39. Altare della Tabita
40. Altare della Navicella
41. Altare di S. Pietro
42. Altare di S. Francisco di Assisi
43. Altare di S. Tommaso
44. Door of Sacristy
45. Capella Clementina
46. Monument of Alexander VII.
47. Capella della Madonna
48. Altare di SS. Processo e Martiniano
49. Altare di S. Wenceslao
50. Altare di S. Erasmo

51. Monument of Benedict XIV.
52. Capella Gregoriana
53. Monument of Clement XIII.
54. Capella di S. Michele
55. Side-door of Capella di SS. Sacramento
56. Monument of Pius VII.
57. Monuments of Leo I. and Leo XII.
58. Monument of Alexander VIII.
59. Monument of Clement X.
60. Altare di S. Petronilla
61. Baldachino and High Altar
62. Confessional of S. Peter
63. Cattedra
64. Monument of Paul III.
65. Monument of Urban VIII.

SECTIONAL PLAN OF THE CHURCH OF THE HOLY TRINITY SHOWING THE POSITION OF THE ALTAR AND CHANCEL



1. Altar	2. Chancel	3. Pews	4. Aisle	5. Chapel
6. Vestibule	7. Entrance	8. Staircase	9. Organ	10. Bell
11. Tower	12. Spire	13. Roof	14. Floor	15. Walls
16. Windows	17. Doors	18. Stairs	19. Balcony	20. Gallery
21. Porch	22. Vestibule	23. Entrance	24. Staircase	25. Organ
26. Bell	27. Tower	28. Spire	29. Roof	30. Floor
31. Walls	32. Windows	33. Doors	34. Stairs	35. Balcony
36. Gallery	37. Porch	38. Vestibule	39. Entrance	40. Staircase
41. Organ	42. Bell	43. Tower	44. Spire	45. Roof
46. Floor	47. Walls	48. Windows	49. Doors	50. Stairs
51. Balcony	52. Gallery	53. Porch	54. Vestibule	55. Entrance
56. Staircase	57. Organ	58. Bell	59. Tower	60. Spire
61. Roof	62. Floor	63. Walls	64. Windows	65. Doors
66. Stairs	67. Balcony	68. Gallery	69. Porch	70. Vestibule
71. Entrance	72. Staircase	73. Organ	74. Bell	75. Tower
76. Spire	77. Roof	78. Floor	79. Walls	80. Windows
81. Doors	82. Stairs	83. Balcony	84. Gallery	85. Porch
86. Vestibule	87. Entrance	88. Staircase	89. Organ	90. Bell
91. Tower	92. Spire	93. Roof	94. Floor	95. Walls
96. Windows	97. Doors	98. Stairs	99. Balcony	100. Gallery

I N D E X.

A.

ABATINI, Ubaldo, i. 238.

Absis defined, i. 5.

Accademia Ecclesiastica, i. 314.

—— di Francia, i. 131.

Acqua Acetosa, i. 20.

—— di S. Georgio, looked upon by the common people with superstitious reverence, on account of its supposed medicinal qualities, ii. 128; its presumed identity with the streams of the Lupercal and the Fountain of Juturna, *ib.*; identical with the Maranna or Aqua Crabra, *ib.*; its course, 129.

Acquavite retailed through the streets before daylight, i. 300.

Acquisti, Luigi, i. 437.

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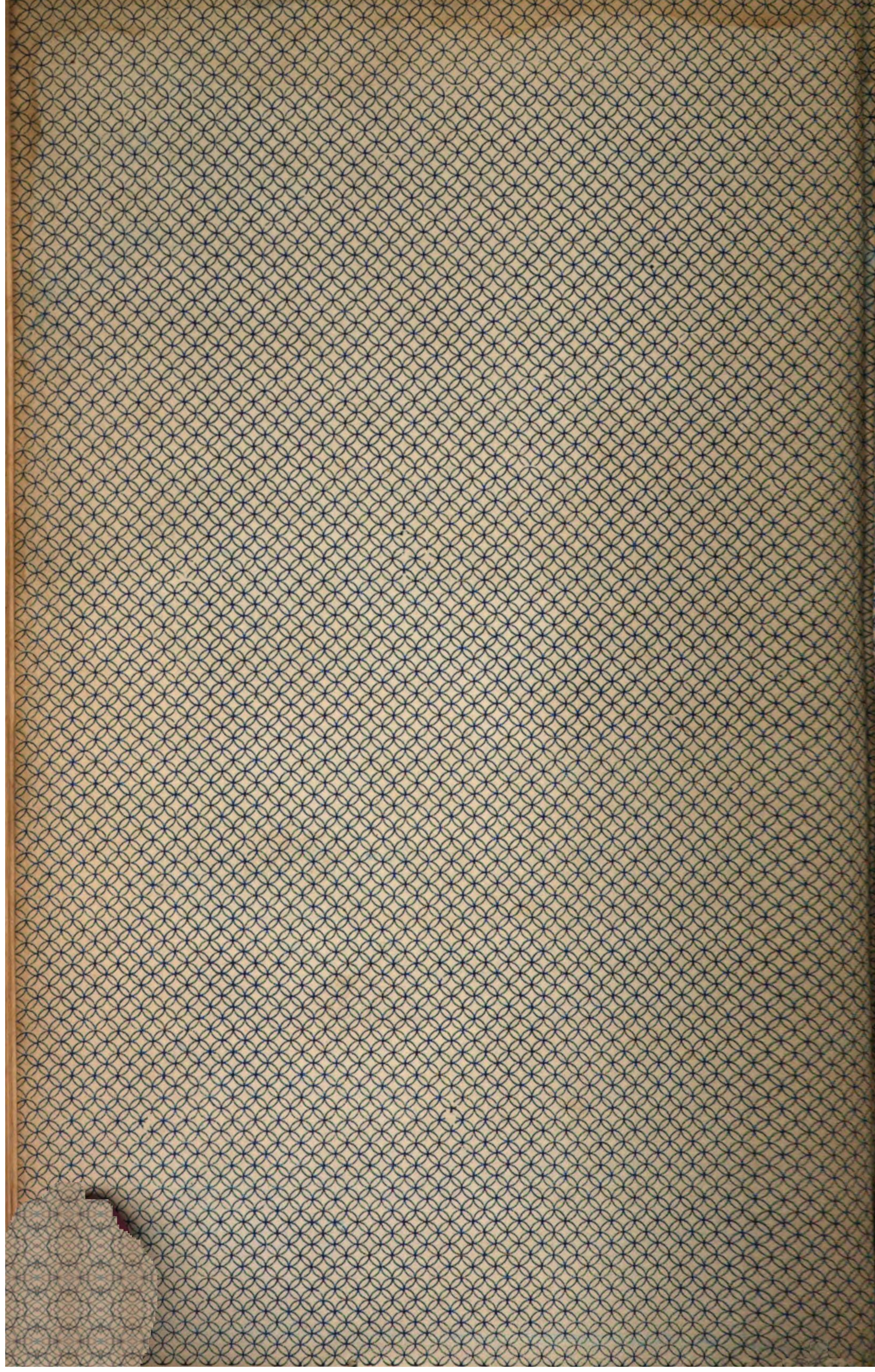
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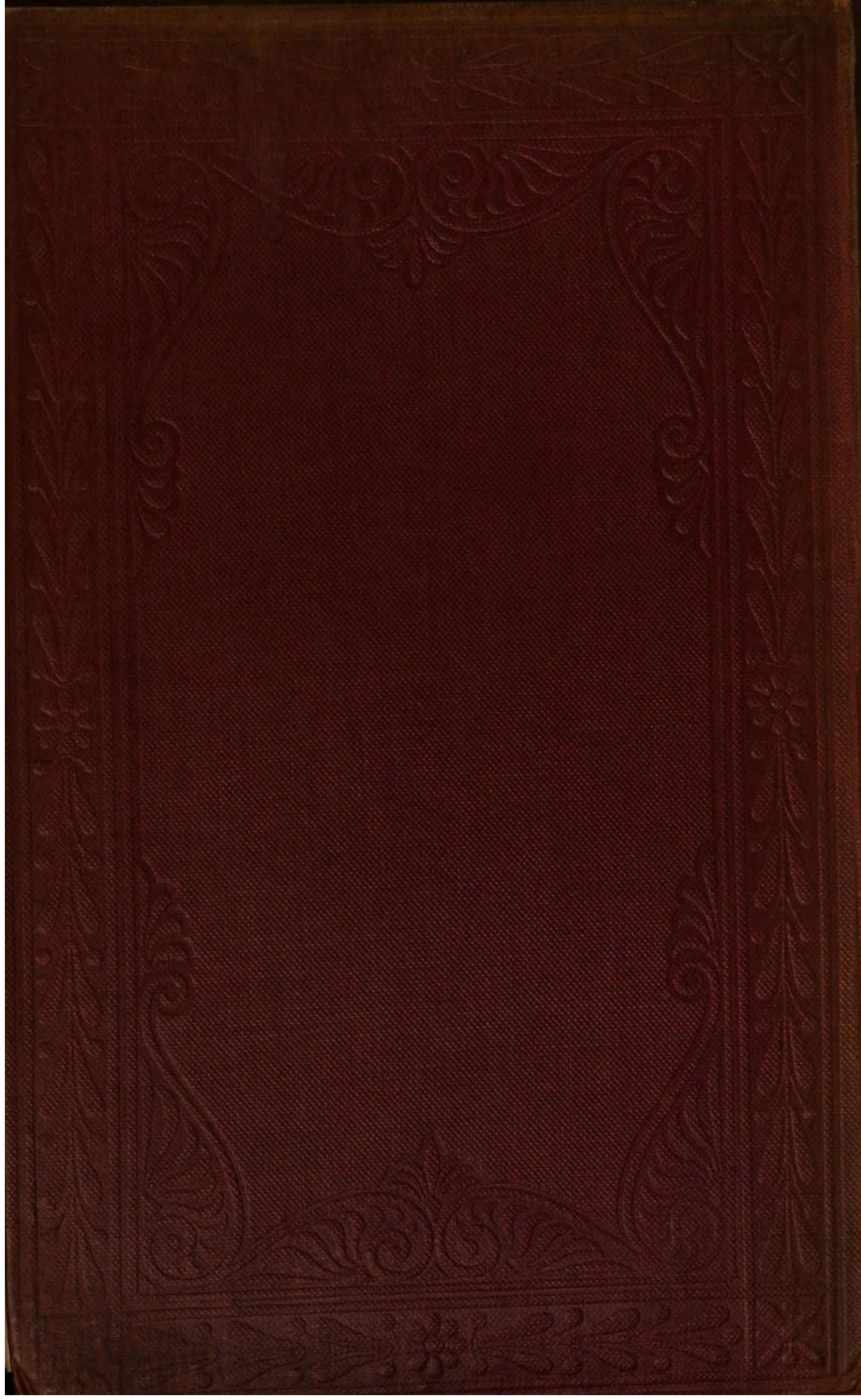
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